

THE ILLUSTRATED LONDON NEWS

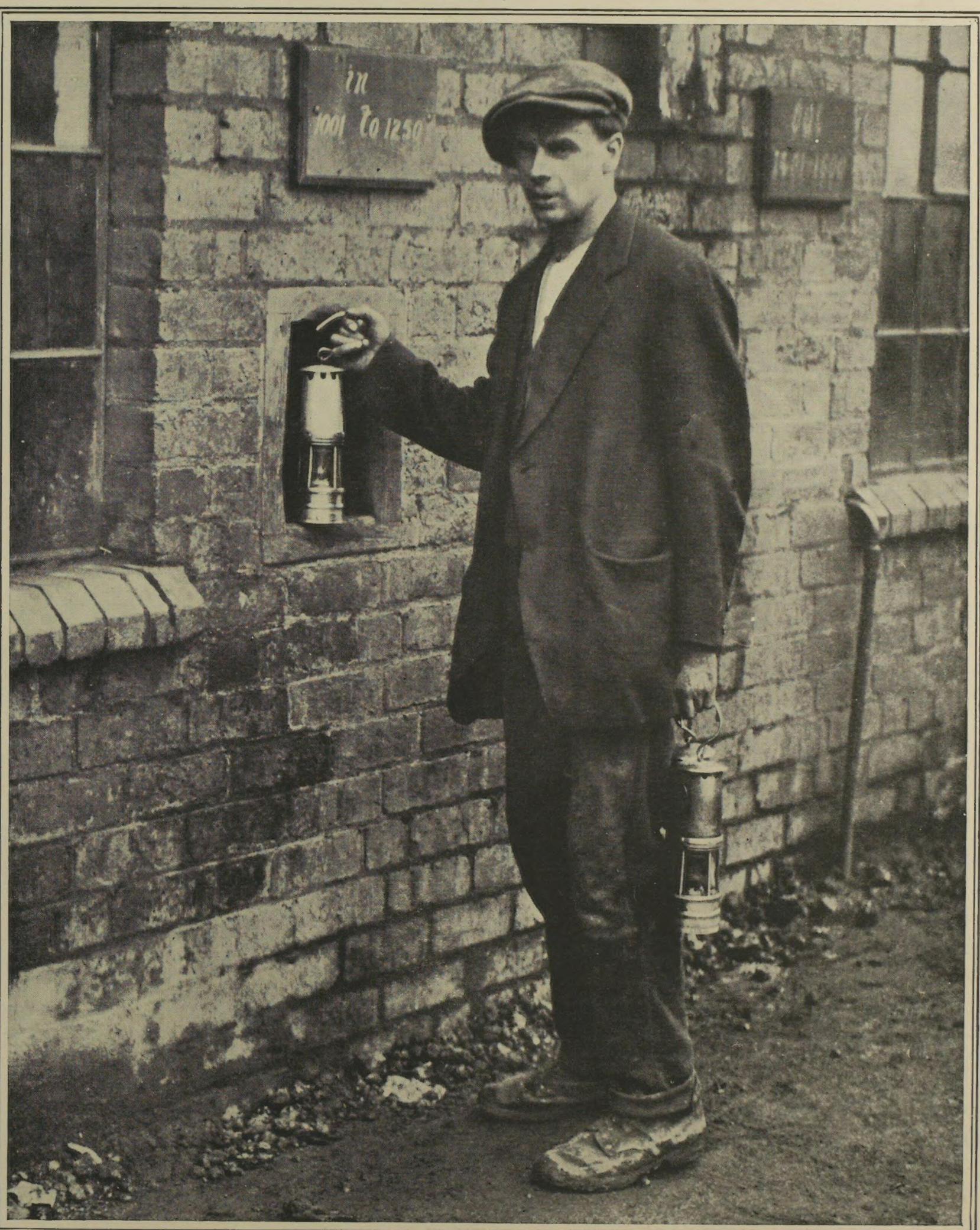
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SATURDAY, OCTOBER 23, 1920.

ONE SHILLING.

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HANDING IN HIS LAMP: A STAFFORDSHIRE MINER COMING OFF THE LAST SHIFT BEFORE THE STOPPAGE.

The long-threatened Coal Strike began on October 16, when about a million miners left work. Their demand for increased wages amounts, in the aggregate, to about £27,000,000 a year. It has been pointed out that, the longer the strike lasted, the more difficult it would be to find the money, which would have to come either from the surplus profit on exported coal, or by raising the price of

domestic coal. But the export of coal was stopped owing to the strike, with consequent loss of profits. The Government's offer to grant the increased wages in return for increased output was rejected by the miners, as also was the alternative proposal to submit the matter to arbitration. The output of coal has fallen off, although the number of miners employed is larger than ever.

TRAMS FOR THE MINERS' WIVES ON SATURDAY NIGHT.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



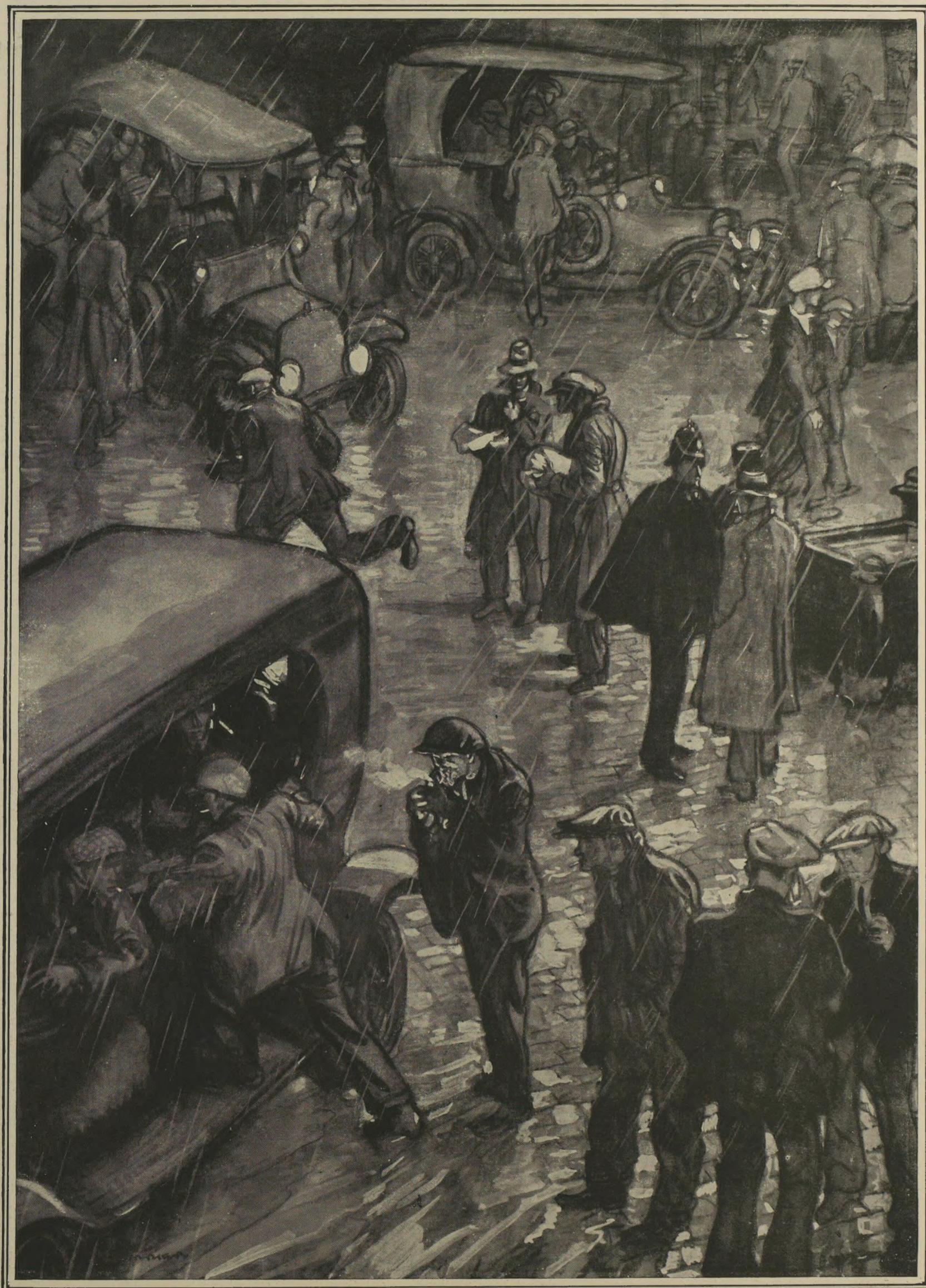
LADEN WITH PARCELS AND BABIES: MINERS' WOMENFOLK IN A SOUTH WALES TOWN CROWDING INTO A TRAM
AFTER THEIR SATURDAY NIGHT SHOPPING.

These two drawings of typical scenes in a South Wales mining town on a Saturday night present a remarkable contrast between the activities of the miner off duty and his womenfolk on duty at that time. In the one above is seen a queue of miners' wives and womenfolk, laden with parcels and babies,

waiting for a tram to take them home. In the right-hand drawing a number of miners, mostly of the younger generation, are returning home by motor-car in comfort after spending the evening at the "pictures" or a music-hall, or playing billiards in "hall" or club.

MOTOR-CARS FOR THE MINERS ON SATURDAY NIGHT.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



AFTER AN EVENING AT THE CINEMA, A MUSIC-HALL, OR BILLIARD SALOON: YOUNG MINERS IN A SOUTH WALES TOWN GOING HOME BY MOTOR-CAR.

In connection with the much-discussed question as to miners' wages, some interesting details as to the amount earned by miners were given recently by one of them, from Northumberland, in the "Daily Mail." The general term "miners," he pointed out, includes "hewers," who actually get the coal; "putters," mostly lads from 14 to 17, who take it in pony-drawn tubs from the coal-face to the main way; "stonemen," who get the stone out; "shifters," who clear up the

pits; and other hands, such as pumbers and electricians. A hewer's earnings depend on how hard he works and the nature of his "cavill," or "working place, which is drawn by lot every three months. In a good "cavill" a man may earn up to £15 a week; in a bad one, only £3 or £4 a week. "Putters," whose work is often dangerous, in low passages, have been known to earn £10 a week, but their usual wage is £4 or £5. "Shifters" are paid about 14s. for a seven-hour shift.



BY G. K. CHESTERTON.

ON every side, by this time, the progressives are asking why they do not progress. A new kind of article is being written everywhere, by the sort of critics who consider themselves most liberal and enlightened. They cling to their old theory that progress has always advanced slowly; but they seem almost to admit that it has stopped abruptly. Now I hold that the worst sort of conservative is he who admires the whole of the past for being progressive. If the present is doubtful or the future dangerous, it is probable that the past was defective. But in this real sense the futurist will never admit that the past is defective. He is the darkest reactionary who defends all the reforms. I read one out of many such articles in the *Nation* lately; it was called "The Future Chance"; but it was not so much an appeal to the immediate future as an apology for the immediate past. It spoke of the Factory Acts, the Co-operative Societies, the recognition of the Trade Unions, almost as if these were the only notable things of the nineteenth century. The writer seemed to forget that the factories, as well as the factory acts, were the new creations of the nineteenth century. He seemed to forget that the age only produced a few idealists praising Co-operation, against a whole generation of realists ruthlessly praising Competition. He seemed to forget that the Trades Unions were not recognised at all, till they had fought for a century against a crushing capitalism quite peculiar to that century. But, indeed, this forgetfulness, which marks the writer, marked the century also. It was a great century, in producing great men and great works, but it suffered from one great folly: that of forgetting its own follies. It committed one great crime: it denied its crimes.

In short, what was the matter with nineteenth-century England was not that it was always wrong, but rather that it was always right; that is, that it really claimed to be always right. Its particular theory of progress was simply a trick to prove that it was always right. It was right when it established an institution and right when it abolished it; right when it deserted its allies too easily, and right when it tried to rescue them too late; right when it destroyed the liberty it had encouraged, and right when it tried to re-establish the liberty it had destroyed; right by an eternal and ever-ascending spiral of faultless social evolution.

Thus, for instance, the writer of the article in the *Nation* exclaims: "What progress was made in decency and kindness! What hopes were ventured of perpetual peace! The Factory Acts, the recognition of Trade Unions, the Co-operative Societies, the education of the working people—with what devotion did true philanthropists pursue by such means the amelioration of humanity, and with what confidence did they expect it! All seemed so easy." The writer is not without a humorous consciousness of the disappointment that has attended these dreams; for he proceeds to call up the image of that most unfulfilled of all prophecies—that proclaimed when the dove of peace was sent out by Queen Victoria from the Ark of the Crystal Palace.

But I fancy that an irony deeper than he intends really lies behind those simple words, "All seemed so easy." All seemed easy to the Victorians because, with all their energy and crop of geniuses, they would not face realities, and especially the realities about themselves.

Instead of admitting that their own modern mistakes had produced the modern miseries, they made a merit of relieving any of the misery or looking for any of the mistakes. In the words of the article, they boasted of what progress they had made in decency and kindness. It never occurred to them to be ashamed of having been indecent and unkind. They had hopes of perpetual peace, because hopes depend on the future; but they had no real regrets for the past. They never apologised for making war to crush the French Revolution or for keeping the peace that permitted the Prussian triumph. As Walt

connection with collisions in the street that one may well feel a desire to be less like an elementary law and more like a gentleman. I do not mean this in a sense merely hostile to Whitman, to whom we all owe so much for rescuing the end of the nineteenth century from that poisonous pessimism in which it ultimately tended to stagnate. But it is true that the failure of all that new philosophy of brotherhood was its failure to apologise, or, in other words, to repent. He was ready to rebel: "to rise against the never-ending audacity of elected persons." But it never occurred to him to be really sorry for having elected them. It never

occurred to him to regret the officious optimism of the early nineteenth century, with its panacea of Parliaments, which had insisted that all human ills could be cured by the mere process of electing them. He would rebel but he would not repent; and the only really practical type of a rebellion is that which is also a repentance.

Walt Whitman, to take him as a type of the truly heroic hopes of the nineteenth century, has a very picturesque and humorously-worded passage about the superior sanity of beasts and birds. He praises the animals because: "They do not lie awake at night and weep for their sins," and because: "They do not make me sick discussing their duty to God." As a mood this may be very comprehensible; but as a moral theory it ignores, to say the least of it, the other side of the same truth. Indeed, it ignores the very truth that it implies. If a dog does not lie awake and weep for his sins, that is possibly why a dog has never written a "Divine Comedy," or uttered, in a series of well-chosen and well-modulated barks, a few books of "Paradise Lost." If a donkey does not discuss his duty to God (at least, in any very articulate or appreciable manner), it may possibly go along with the fact that a donkey does not think it his duty to God to build the Cathedral of Amiens or the Tower of Giotto. If birds sing without a sense of sin, they do not sing with such a sense of variety, even in cheerfulness, as do poets with a sense of sin. When all is said, Shelley's song to the skylark had more in it than the skylark's song to Shelley, precisely because he looked before and after, and pined for what is not.

All real reform springs from this sense of something wrong, not only in our surroundings, but in ourselves. And there is one thing that must come before even reform in our relations to the changing and challenging social conditions of our time. There is something we have to do even before we reform, before we reconstruct, before we revolutionise or refuse to revolutionise. We have to apologise. We have to admit frankly that the modern mind has made a series of very bad mistakes; that nearly all that was announced as industrial progress has led through industrial oppression to industrial collapse.

I believe that this fact of a false dignity has a great deal to do with the fierceness of the real discontent. I believe there would be a better case even for the capitalists if they realised and confessed the case against capitalism; if they did not treat it as a stage of progress which it is "so easy" to regard hopefully, but merely as a bad blunder which it is really very difficult to remedy. The mood of revolt will grow more and more bitter so long as we can prove we are right; we must pray for the higher talent of proving we are wrong.



LEADER OF THE RAILWAYMEN AND CHAIRMAN OF THE PARLIAMENTARY COMMITTEE OF THE TRADES UNION CONGRESS: MR. J. H. THOMAS, ON HIS ARRIVAL FROM PRAGUE; WITH MRS. THOMAS AND THEIR DAUGHTER.

Mr. J. H. Thomas, who arrived from Prague last week, spoke at Cricklewood on the afternoon of Saturday, October 16. In the course of his speech, he said that "twelve months ago, during the railway dispute, he had recognised that, however strong or powerful any section of the people might be, the State was stronger and more powerful than any section. . . . He believed that it was vital to the miners, to the trade union movement, and to the country, that this dispute should be settled as soon as possible, and he asked the coal-owners, the Government, the capitalists, and trade unionists not to embitter or widen the dispute, not to close the door."—[Photograph by L.N.A.]

Whitman, certainly one of the greatest men of the nineteenth century, characteristically observed, "The elementary laws never apologise; neither do I apologise."

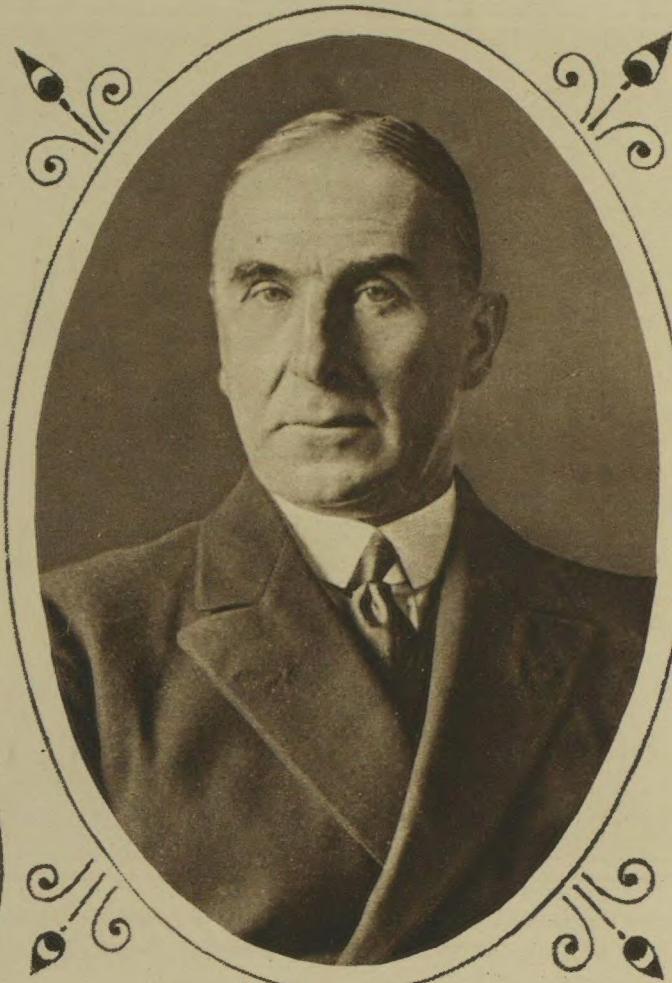
I do not know whether the Good Grey Poet was in the habit of making this remark when, in a fine absent-minded fashion, he butted into an old lady in the street. I imagine not, as he had the reputation of being a very gracious and kindly person. But it is none the less true that it was the weakness of Whitman, and the large liberal humanitarianism which he represented, that he never did apologise; and it is not only in

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

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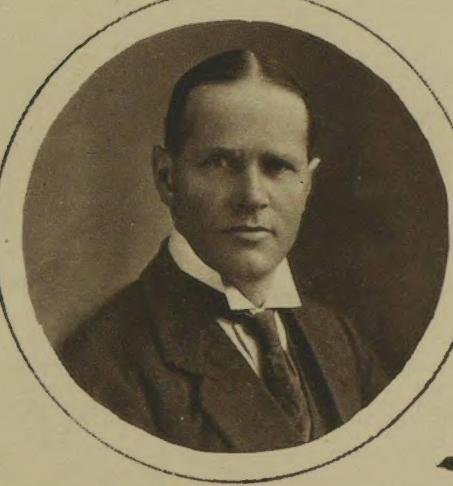
AT AN ANXIOUS POST: MR. C. A. McCURDY, THE FOOD CONTROLLER.



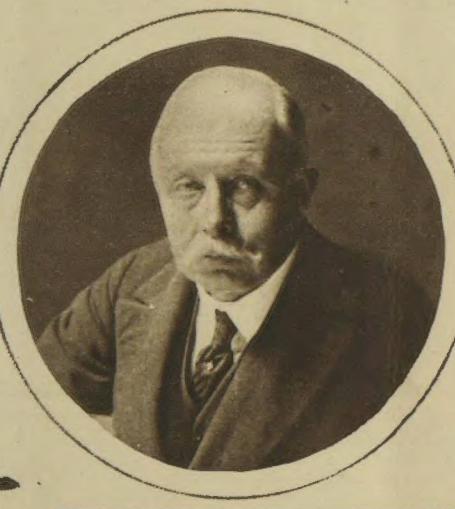
THE MINISTER MOST DIRECTLY CONCERNED WITH THE STRIKE: SIR ROBERT HORNE, PRESIDENT OF THE BOARD OF TRADE.



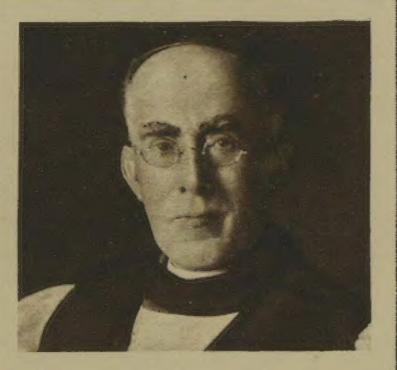
NO SINECURE TO-DAY: MR. A. R. DUNCAN, THE COAL CONTROLLER.



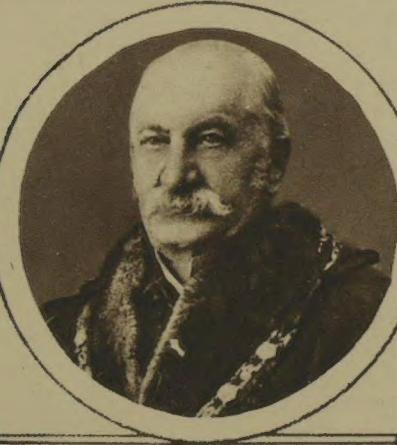
NEW PRESIDENT OF THE SOCIETY OF ARCHITECTS: SIR C. T. RUTHEN.



A BUSY MAN NOWADAYS: MR. W. BRIDGEMAN, SECRETARY OF MINES.



PRESIDENT OF THE CHURCH CONGRESS: THE BISHOP OF CHELMSFORD.



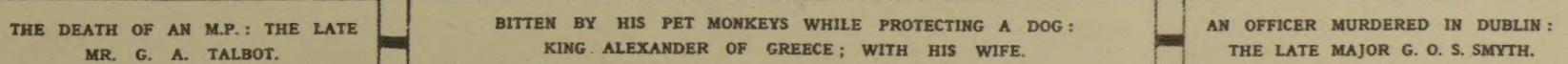
THE DEATH OF AN M.P.: THE LATE MR. G. A. TALBOT.



BITTEN BY HIS PET MONKEYS WHILE PROTECTING A DOG: KING ALEXANDER OF GREECE; WITH HIS WIFE.



APPOINTED HIGH COMMISSIONER AT CONSTANTINOPLE: SIR H. RUMBOLD.



AN OFFICER MURDERED IN DUBLIN: THE LATE MAJOR G. O. S. SMYTH.

Mr. Charles A. McCurdy, the Food Controller, has been M.P. (Liberal) for Northampton since 1910.—Sir Robert Horne, President of the Board of Trade, spoke in the House of Commons on the 19th on the subject of the strike.—Mr. A. R. Duncan's official position is Controller in the Coal Mines Control Department of the Board of Trade.—Sir Charles T. Ruthen, Deputy-Controller of Accommodation, Office of Works, has been elected President of the Society of Architects for the ensuing year.—Mr. William Bridgeman, Secretary of Mines, has been M.P. (Coalition Unionist) for Oswestry since 1906.—The Rt. Rev. J. E. Watts-Ditchfield, Bishop of Chelmsford, was chosen to preside over the Church Congress that opened in the Kursaal at Southend on the 19th.—Sir

Horace Rumbold, recently British Minister at Warsaw, has been appointed High Commissioner at Constantinople and Ambassador to the Porte when diplomatic relations with Turkey are resumed.—Mr. G. A. Talbot, M.P. (C.U.) for Hemel Hempstead, and Mayor of that town from 1914 to 1920, died there on October 16. He was a grandson of the second Earl Talbot.—The illness of the King of Greece began on October 2, when he was bitten by pet monkeys while protecting a dog from them on the royal estate at Tatoi.—Major G. O. S. Smyth, D.S.O., R.F.A., and Capt. A. P. White were shot on October 13 while entering a house in the Drumcondra district of Dublin. The Government have offered a £1000 reward for the capture of a man wanted by the police in connection with the crime.

STONE-THROWING AND POLICE CHARGES II

PHOTOGRAPHS BY C.



WHERE WINDOWS WERE BROKEN AND LUGGAGE LOOTED: AN ATTACK ON THE JUNIOR ARMY AND NAVY CLUB IN HORSE GUARDS AVENUE. A CLUB ATTENDANT REMONSTRATING WITH THE DEMONSTRATORS.



MOUNTED POLICE CHARGING IN WHITEHALL: A PHOTOGRAPH FULL OF MOVEMENT—MEN FALLING AND WOMEN SPECTATORS RUNNING—ON THE GROUND, ONE OF THE DEMONSTRATORS' BANNERS.

Wild scenes occurred in Whitehall on the afternoon of Monday, October 18, when several large processions of unemployed demonstrators massed on the Embankment, while the Mayors of Metropolitan Boroughs interviewed the Prime Minister in Downing Street on the question of unemployment. Mr. Lloyd George explained that the Government had arranged a scheme of employment of which they (the Government) would find half the cost if London would find the other half required, and he advised them to approach the London County Council at once. Meanwhile an impatient section of the crowd on the Embankment went to Whitehall in order to demonstrate outside the Premier's house in Downing Street. They were reinforced by hundreds of irresponsible hooligans, who always seize such opportunities for rowdiness. A cordon of police guarded the end of Downing Street. Disturbances arose; stones, brickbats, and other missiles were thrown; windows were broken at the Treasury and Privy Council Offices, and all those on the

WHITEHALL: UNEMPLOYMENT RIOTING IN LONDON.

PHOTOPRESS, AND TOPICAL.



AFTER A RUSH BY THE CROWD ON DOWNING STREET PRECEDED BY A BARRAGE OF BRICKBATS, STONES, AND BITS OF IRON: MOUNTED POLICE DISPERsing A RIOTOUS CROWD IN WHITEHALL.



PUSHING BACK THE MOB AT THE ENTRANCE TO DOWNING STREET: A VERY SMALL POLICE CORDON RESISTING THE GREAT CROWD WHICH TRIED TO OVERTAKE THEM BY SHEER WEIGHT.

ground floor of the War Office. After an ineffectual attempt by the Mayors, who had come out, to stop the tumult, the police charged, at first without batons. Then an ugly rush on Downing Street was made by a mob with a red flag, preceded by a volley of missiles from a crowd behind the railings of Richmond Terrace opposite. The police then drew their truncheons. Mounted men dispersed the crowd in Whitehall, and a body of about forty on foot cleared the mob in Richmond Terrace. Another mob went through Horse Guards Avenue and attacked the Junior Army and Navy Club at the back of the War Office. Every window in the Club was broken, the door was battered in, and luggage in the hall was looted. At length police arrived and the looters fled. During the riots some forty people in the crowd were injured, of whom twenty were taken to hospital, and ten of the police. By five o'clock the rioters had scattered, and the procession marched away. As soon as the Coal Strike began, unemployment increased in various districts.

BOOKS OF THE DAY

By E. B. OSBORN.

EVER since "Dodo" appeared and became a nine days' wonder, novelists have taken the girl who applies the maxim: "Art for art's sake" to the art of living, as the mark for their epigrams, and in most cases some actual personage has been their model. The success of "Dodo" was largely due to a general impression that it was a *roman à clef*—that, even if there could be some doubt as to the name of the original of this or that minor character, it was obvious that Miss Margot Tennant, as she then was, had inspired Mr. E. F. Benson's diverting portrait of the protagonist in the plot. It appeared at a time when little stories of that lady's charming waywardness were on the tip of every tongue, and the sayings imputed to her (as, in an earlier age, all popular jests were fathered on Sydney Smith) added so much to the gaiety of drawing-rooms and smoke-rooms that a youthful poet was moved to write the following lament when a waif rumour came to his ears that she had given up conversation for card-playing—

Time was when Margot's voice
Made every swain rejoice;
She talked of many things,
And all her words had wings.

On wings of rainbow sound
Her fancies fluttered round:
In gossip's far-flung snare
We caught them everywhere.

Ah me! the weary change!
No more her fancies range,
Like to a lute unstrung
Is Margot's dulcet tongue.

In a world of painted lies
She sells her voice and eyes
And all her rose-white spring
To a smug-faced pasteboard King.

For a wage of tinkling pelf
She gives her future self,
And all that she has been,
To a smirking pasteboard Queen.

Thus do I read her fate
(She goes to bed so late):
She'll share her youthful grave
With a grinning pasteboard Knave.

It was only natural, then, that club gossip, percolating from Mayfair into Fleet Street, should insist that she was the original of Dodo—and the fable has been revived now that her Diary has provided us all with so much amusement and amazement at the cost of many a *magni nominis umbra* compelled by her to stalk abroad once more in very human flesh-and-blood.

As a matter of fact, Dodo was not a portrait of this various but invariable lady. It was half-way through the 'eighties (so the father of her being assures us in "Our Family Affairs") that "Dodo" had her shy beginnings as a holiday diversion. Years later the original story was discovered and (apparently) rewritten in a furious hurry, and sent for criticism, first to Henry James, and next to Lucas Malet. Henry James, though delicately and delightfully forbearing to quench the smoking flax, evidently did not approve of Mr. Benson's craftsmanship. "I am such a fanatic myself," he wrote in a letter to the young author, "on the subject of form, style, the evidence of intention and meditation, of chiselling and of hammering out in literary things, that I am afraid I am rather a cold-blooded judge, rather likely to be offensive to a young story-teller on the question of quality. I'm not sure that yours strikes me as quite so ferociously literary as my ideal. . . . Only remember that a story is, essentially, a form, and that if it fails of that, it fails of its mission. . . . For the rest, make yourself a style. It is by style we are saved." After this douche of perfumed cold water, "Dodo" went back into the drawer again, while the author went off to Algiers with his people, on his way to spend the spring at Athens, studying at the British School of Archaeology. Before the manuscript had been submitted to Henry James, the heroine had been much pruned and tamed, and many of her most dazzling escapades (e.g., a concerted step-dance with a footman soon after her baby's death) ruthlessly eliminated. Lucas Malet, when she got the manuscript

months later, not only gave its author the best of advice, but also showed him by what process he might "convert his Dodo-doll into something

that did not only squeak when pressed in the stomach, and gave no other sign of vitality than closing its eyes when it was laid flat." Lucas Malet's advice would be so invaluable to our young literary Freudians, who experiment with the novel to-day, that it seems well worth while to quote it in full—

First the idea, then the grouping—which is equivalent to our drama—then a search for models from whom to draw. Most young English writers—the artistic sense being a matter of experience, not of instinct, with most of us—begin just the other way about. Begin with their characters . . . rummage about for a story in which to place them, and too often leave the idea out of the business altogether . . .

One evil consequence of this method—among many others—is that there is a distracting lack of completeness and *ensemble* in so much English work. The idea should be like the thread on which beads are strung. It shouldn't show, except at the two ends; but in point of fact it keeps the beads all together and in their proper relation.

It is the first and last word in the true theory of novel-writing! If anybody who reads this dissertation has not yet written her or his first novel, it will be found priceless counsel.

Mr. Stephen McKenna is one of the many novelists who have experimented in the Dodoesque. He was highly successful in "Sonia," quite a clever essay in the pathology of sensuousness, but "Sonia Married" was as disappointing as most sequels. In "LADY LILITH" (Hutchinson, 8s. 6d. net) which is described as "the first part of THE SENSATIONALISTS," he puts a Dodo with modern improvements under the microscope, and entangles her in several new and exciting episodes. These episodes are drastically down to date; so much so that one suspects the story has been written with half an eye on the cinema market. Lady Barbara Neave was a precocious she-wastrel. She is not as living a *type* as Dodo, or even Sonia, but I like her ways in love-elicitng (soliciting would be too strong a term) and shall certainly go to see her when she appears on the pictures.

A much more original rendering of the society anarchist, who makes sensation an end in itself, is to be found in "THEY WENT" (Chapman and Hall, 7s. 6d. net) by Norman Douglas, the scene of which is laid in the citadel of some long-vanished thalassocracy in the Mediterranean. The Princess, only daughter of the old King and Queen, does just what she likes, and her chief playing is the city, guarded from the sea by the huge works of Ormidius Limpidus, a Roman architect, which she fills with exotic pleasures and a barbaric magnificence. The Roman architect, Christian missionaries, everybody else who annoys this delightful despot without a heart, go to death in the Great Drain, the masterpiece of the anxious Ormidius. Their common epitaph is—They Went. Then a certain Theophilus appears, and persuades her to remodel her city and her life. Had I thought of creating a Dodo (with a touch of Dido) for some such glowing pleasure, I would have put the time back fifty centuries, and chosen Knossos for my psychological theatre. That strange pile of Cretan ruins, with the fresh paintings of wasp-waisted youths and ladies in ultra-modern garments, and the remembrance of bull-fights hanging about it, has always haunted my mind.

There is always a touch of the Dodoesque in the Irish heroine, and the dark-haired, violet-eyed Gabrielle of "THE TRAGIC BRIDE" (Martin Secker, 9s. net) by Francis Brett Young, has her brilliant irresponsibility. The best part of a curious story, which is disappointing to one who has the highest hopes of the author's future, is that which describes Roscarna in Galway, the house of a Devonshire stock that struggled in vain against the vast inertia of Western Ireland. Gabrielle Hewish loses her first lover by a gun accident, marries the local clergyman, who goes to Devonshire and takes "difficult" pupils, and falls in love with an a-moral youth whose young passion for her provides him with a moral sense—a highly improbable cure, according to an alienist I have consulted.



AWARDED THE LEGION OF HONOUR: PROFESSOR JOHN GARSTANG, THE EXCAVATOR OF ASCALON, WITH HIS WIFE.

Professor John Garstang, of Liverpool University, is Hon. Director of the excavations at Ascalon, described in our issue of Oct. 9. Mme. Garstang, who is French, is with him there in camp. Professor Garstang was recently awarded the Legion of Honour by the President of the French Republic for services to France and the Allies.



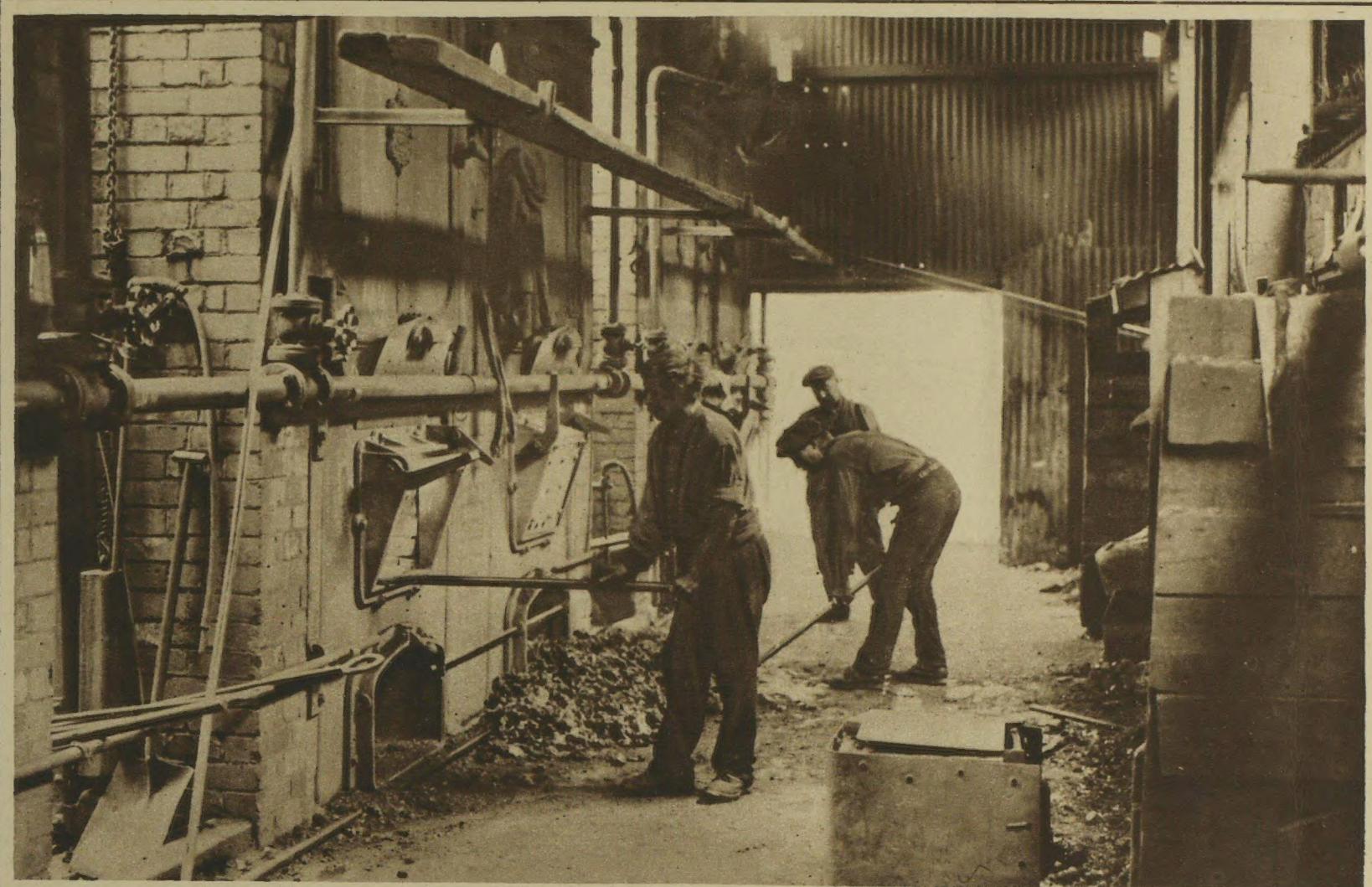
A WAR MEMORIAL WITH A NEW IDEA: MR. ALBERT TOFT'S DESIGN FOR A MONUMENT TO THE MANCHESTERS AT OLDHAM, THE BASE CONTAINING A MUNIMENT ROOM.

This design by Mr. Albert Toft, the distinguished sculptor, for a war memorial to be erected at Oldham, to the 1/10 Battalion (Oldham Territorials) and 24th Battalion ("Pals") of the Manchester Regiment, has been unanimously accepted. The novel feature is the granite base designed as a muniment room, or sacred chamber, to contain panels with a Roll of Honour, shelves for trophies and flowers, and so on, with two doors, for entry and exit, and inscribed over the lintel "Mors Janua Vitæ." The statuary group will be in bronze. The cost of the memorial is £10,000. The battalions commemorated did splendid work in Gallipoli, France, and Egypt, and earned special praise from Earl Haig. They lost 4000 men.

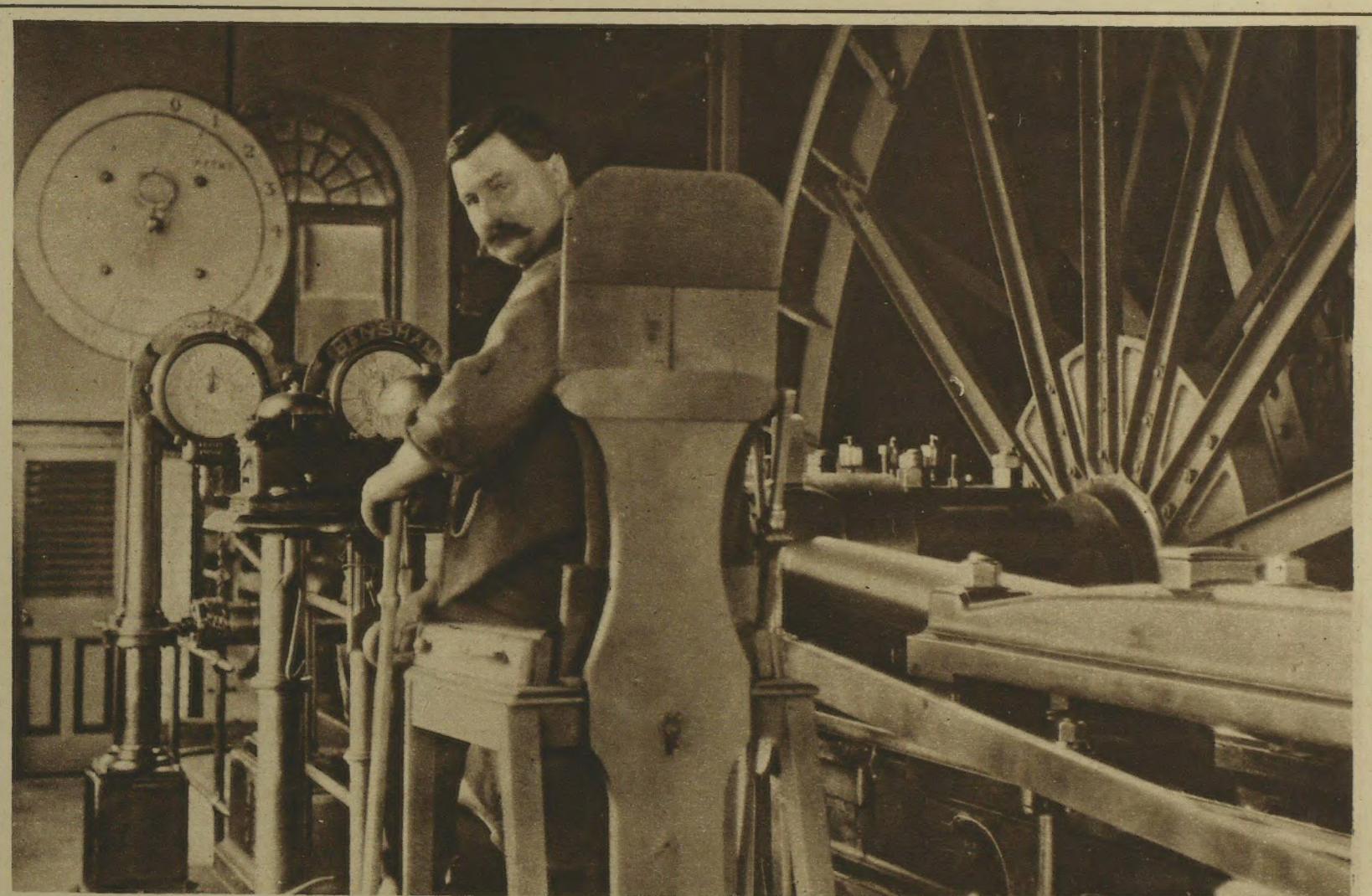
Photograph by F. H. d'Arcis.

WORKING DURING THE COAL STRIKE: KEEPING THE PITS IN ORDER.

PHOTOGRAPHS BY I.B. AND L.N.A.



WORK WHOSE CONTINUANCE IS ESSENTIAL TO MAINTAINING THE SAFETY OF A COAL-MINE: STOKING THE BOILER FIRES AT THE RHONDDA VALLEY COLLIERY.



STILL AT WORK AFTER THE STRIKE BEGAN: AN OPERATOR OF THE WINDING-ENGINE (WHICH LOWERS AND LIFTS THE CAGES) AT THE HARTON COAL COMPANY'S COLLIERY, DURHAM.

During a strike in collieries every effort is made to keep going the machinery on which the safety of the mines depends, particularly that which works the pumps and prevents them from being flooded. After the Coal Strike began, a few days ago, the General Secretary of the Colliery Firemen Examiners and Deputies' Association, Mr. W. Frowen, said in an interview that, in spite of the threat of the Welsh Miners' executive, the firemen were determined to go into the pits and keep them in a safe condition. Describing machinery at collieries in his

recent book, "Coal-Mining and the Coal-Miner," Mr. H. F. Bulman writes: "Machinery is now employed in every operation of coal-mining. . . . Winding engines draw the coal up the shaft. . . . The volumes of air needed to ventilate the miles of underground passages are set in motion by engine-driven fans. The quantities of water so frequently encountered in underground workings have to be removed by pumping-engines. . . . The increasing cost of boiler fuel makes for the economical advantage of electric winding over steam winding."

THE COAL STRIKE IN WALES, LANCASHIRE, AND THE BLACK

PHOTOGRAPHS BY TOPICAL

COUNTRY: TYPICAL STRIKERS—MEN, WOMEN, AND BOYS.

I.B., AND CENTRAL PRESS.



BLACK COUNTRY STRIKERS: MINERS AT THE PIT BANK, STOKE-ON-TRENT, COMING UP IN THE CAGE FOR THE LAST TIME.



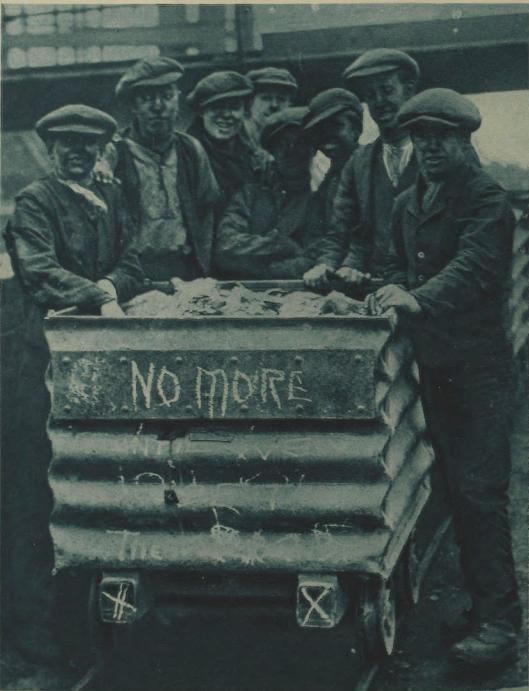
WELSH MINERS GOING ON STRIKE AT THE RHOWDIA VALLEY COLLIERY: MEN LEAVING THE MINES



NOTTS STRIKERS AND THEIR LAST MORNING'S WORK: THE FINAL SHIFT AT CLIFTON, COLLIERY



LANCASHIRE MINERS EXTINGUISHING THEIR LAMPS AFTER CEASING WORK: MEN ON STRIKE AT THE AUDENSHAW PITS.



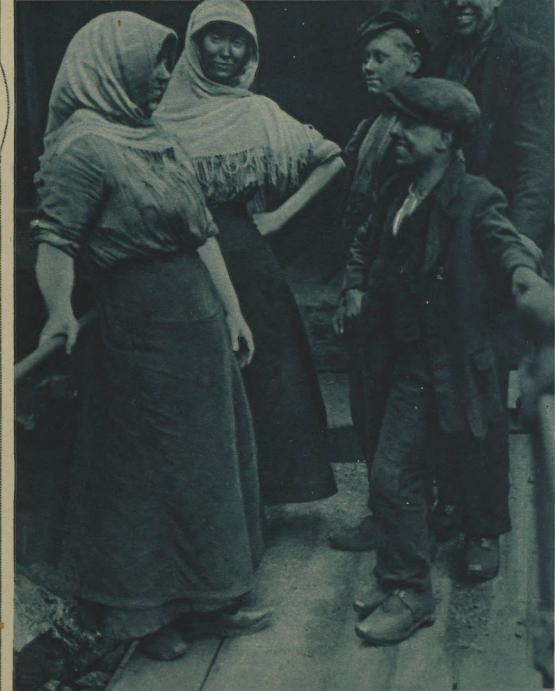
"NO MORE UNTIL WE GET THE —": PIT BOYS ON STRIKE AT STOKE-ON-TRENT, WITH A CHALKED DECLARATION.



PRECAUTIONARY MEASURES IN CASE OF A LONG REFUSE AT THE



TYPICAL LANCASHIRE MINERS GOING ON WORK UNTIL



DISCUSSING THE SITUATION, APPARENTLY WITHOUT MISGIVINGS: PIT LASSES AND PIT BOYS AFTER CEASING WORK.

After long negotiations and much ineffectual discussion, the threatened coal strike began on Saturday, October 26, when it was estimated that a million miners came out. The length of the strike was felt to depend largely on the action of other Trade Unions. On the same day the Prime Minister issued an appeal to the public in which he said: "The nation is confronted with a coal strike. The Government has made every effort consistent with its duty as trustee for the people to avert this calamity. The proposals of the Government have been supported by many of the most responsible leaders of the Miners' Federation. They have been regarded by all sections of the people as fair and reasonable. The Government offered to submit the miners' claim for an increase in wages to an impartial tribunal, and to abide by the result. This offer the miners

have refused. The Government offered to give the increase asked for if the miners would restore the present low production of coal to the figures of the early part of the present year. This, too, the miners have refused, against the advice of some of their most experienced leaders. They are attempting now to gain their ends by force. The nation must, and will, resist such an attack with all its strength, and there can be no doubt as to the issue. All citizens must help each other to lessen the inconvenience and suffering which the miners' strike will cause. The supplies of coal for public services are sufficient. The Government will ensure the fair distribution of available supplies of coal." In the lower left-hand photograph, it may be noted, the last word of the chalk inscription is illegible.

ART IN THE SALE ROOMS

BY ARTHUR HAYDEN.

ANTIQUE lace and needle-work wherein the slender filaments have defied the finger of Time receive a homage not only due to themselves, but in memory of bygone owners and old-world fashions immortalised in the galleries of the world's beauties. Painters' pigments have only dimly recorded Milanese panels and *point de Venise* plastrons. In its actual and physical survival from the "slings and arrows" of fashion's ruthless curtailment, these relics emerge as suggestive shadows of flashing triumphs and coquettish intrigues. That lace is beloved by collectors is only another way of affirming that memories of lovers the world over

A portion of the famous "Drawings by Old Masters," the property of the late John, Lord Northwick, is to have a four-days' sale conducted by Messrs. Sotheby commencing on Nov. 1. The collection embraces a galaxy extending from Giovanni Francesco Barbieri (Guercino) and Annibale Carracci, of the late sixteenth century, to Angelica Kauffmann, William James Müller, and Patrick Nasmyth. The mirror is held to many schools which pass in rapid succession—Italian, Dutch, French, Spanish, and British masters, whose other finished works are known in the public galleries. There is an increasing love by collectors for the first fine unpolished thought, frequently discovered as a lightning flash in many sketches by Old Masters before matured work too often cast a drooping pall on the first inspiration of genius. The "Study of a Child," by Giovanni Antonio Licinio (Il Pordenone) (1483-1539), in red chalk, indicates the sturdiness of conception of infancy by the Italian masters. It comes from the collections of Sir Peter Lely and Earl Spencer. It is an architectural motif, and a study of the work of Sir Christopher Wren in the London churches and at Hampton Court indicates how the seventeenth century wood and stone-carvers seized the Italian prototype of sturdy muscular childhood immortalised by Donatello.

Examples from the portfolios of old connoisseurs are hall-marked. The collection of

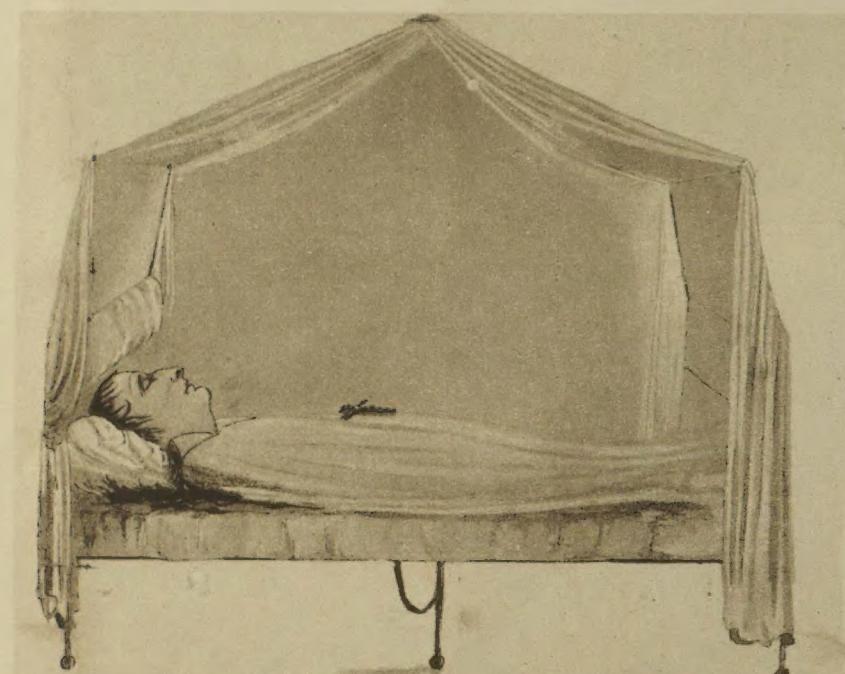
Richardson the Younger, whose portrait of Matthew Prior has been engraved, are here represented by many examples selected with catholic taste, from the school of Andrea del Sarto to Peter Paul Rubens. To those who love the fine atmosphere of Abraham Storck (1630-1710) there is a fine drawing in pen and Indian-ink of a wharf with figures and shipping, signed "A. Storck fecit A° 1678." The celebrated French draughtsman and engraver, Claude Mellan, with his drawing of Cardinal Richelieu, offers comparison with the more subtle portrait by Robert Nanteuil of the Cardinal. But Mellan defined a manner which Nanteuil perfected. Jacob Perkois (1756-1804) has a "Fiddler" in chalk and watercolours, which is reminiscent of Hogarth in his depiction of deep-seated character. Willem van de Velde, the elder, is represented by a series of drawings in pen and Indian-ink wash, and some in pencil, of war-ships and sloops at sea, firing salutes or broadsides, or lying becalmed—subjects he loved so well that as a youth the States of Holland put a small vessel at his disposal

to witness the sea fights. This was indeed State encouragement of art! Charles II. invited him to England in 1675, and he received a pension, which was continued by James II. His tomb in St. James's Church, Piccadilly, is inscribed "Mr. William van de Velde, senior, late painter of sea fights to Their Majesties King Charles II. and King James II. Died in 1693." Of the subjects, it is obvious that some were done before he came to this country, as "A Fleet Setting Out" with inscription and date Aug. 19, 1665, is the Dutch fleet. This was during the first Dutch war, when, at the battle off Lowestoft in June, van Tromp and the Dutch were defeated. His twelve naval engagements at Hampton Court are dated 1676 and 1682.

Angelica Kauffmann has seven sketches, including a head of Lady Hamilton and a portrait group of Lady Rushout and daughter. Patrick Nasmyth has eight drawings, including the "River near Maidenhead," "Kew," "Norwood," "Battersea Fields"; and Jonathan Richardson's three pencil portraits on vellum of Alexander Pope are rare enough to be acquired by the National Portrait Gallery. There is a pen and Indian-ink wash-drawing of Napoleon after death by Captain Marryat, the well-known novelist, who was employed at St. Helena at the time.

A selected portion of the celebrated library at Parham, Pulborough, Sussex, the property of the Baroness Zouche, is being sold by Messrs. Sotheby on Nov. 9. There are some notable items, including "Poems written by Wil. Shake-speare, Gent. Printed by Tho. Cotes, and are to be sold by John Benson, dwelling in St. Dunstans Church-yard. 1640." This copy, without the usual portrait by Marshall, has inserted an early seventeenth-century portrait inscribed "Mr. William Shakespeare"; below are two lines of verse: "For ever live thy fame the world to tell. Thy like no age shall ever paralell." This is based on the Droeshout portrait, and is extremely rare, if not unknown. It possesses nothing new in portraiture, but is a bibliographical curiosity.

Another item sure to win notoriety is a copy of the famous Bible issued by Gutenberg in 1453. This is the first issue of what is commonly known as "the Mazarin Bible" because a copy was found in the library of Cardinal Mazarin in 1760. This is generally held to be the first book printed from movable type. Other interesting Bibles are the "He" edition, 1611, from a misprint in Ruth iii. 15; and the "Great She" Bible, 1613. There is



DRAWN BY THE AUTHOR OF "MIDSHIPMAN EASY": NAPOLEON AFTER DEATH—AN INTERESTING DRAWING, SIGNED "F. MARRYAT," IN THE NORTHWOOD COLLECTION. Capt. Frederick Marryat (1792-1848), the famous writer of adventure stories, was employed on the St. Helena Station at the time of Napoleon's death, when he made this drawing. The signature appears in the right-hand lower corner. The portrait will be offered at Sotheby's on November 4, the last day of the four days' sale of the late Lord Northwick's collection of Drawings by Old Masters.

By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.

are stirred to conjure up dim-remembered pageants and carnivals, and distil from the past the sweet savour of romance.

The needlework of Royalist ladies in Stuart days always wins acclamation. Some twenty items in the sale of Messrs. Puttick and Simpson on Oct. 15 had interesting features. A Charles II. bead-picture, "The Finding of Moses," brought 38 guineas; a Charles I. needlework panel depicting Charles and Henrietta brought 48 guineas; and another of Charles I. and his Queen brought 85 guineas. A fine stump needlework picture sold for 70 guineas, with a scene from the life of Milton where he is discovered by an Italian lady under a tree asleep. The lady fell in love with him, as well she might, for Milton when a young man was very beautiful and was called the lady of his college; there are sonnets addressed to the lady by the poet.

Another item in the same sale was an old Italian rose-point bed-cover (*gros point*) of bold scroll design. At one time the centre contained the Royal Arms, now removed and replaced by a rose-point design. It dates from the time of Queen Anne, who gave it to one of her Maids-in-Waiting on her marriage. This brought £210.

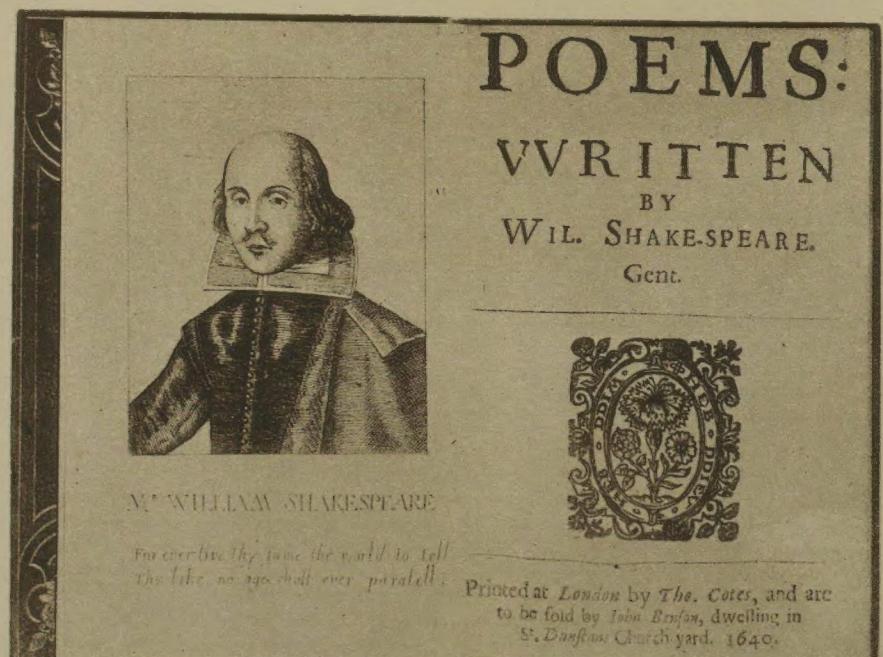
In the same sales was a collection of Chinese snuff-bottles. Some were glass, turquoise, purple, amber, blue, green, mottled red and brown, or milky white; others are of rock crystal, porcelain, ivory, Soochow red lacquer, lapis lazuli, amethyst, quartz, or soapstone; and they made a kaleidoscopic dream of colour. The prices would induce a poet or an artist to bid for the lot and straightway carry them off. There were some fine bargains for these dainty productions of the Chinese craftsman. Collectors should visit the Salting Collection at the British Museum to stimulate their desire for acquisition.

Messrs. Puttick and Simpson sold also on Oct. 15 signed proofs of "Unloading Peat" and "Taliand, Cornwall," by Frank Short; ten items from Turner's "Liber Studiorum" (from the Turner Collection) in second and third states; and Frank Brangwyn signed proofs of "Notre Dame, Paris," "Le Pont Neuf," "The Gate, Assisi," "Windmill, Bruges," and "The Moat."

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M. WILLIAM SHAKESPEARE

For ever live thy fame the world to tell
The like no age shall ever paralell.

Printed at London by Tho. Cotes, and are
to be sold by John Benson, dwelling in
St. Dunstans Church-yard. 1640.

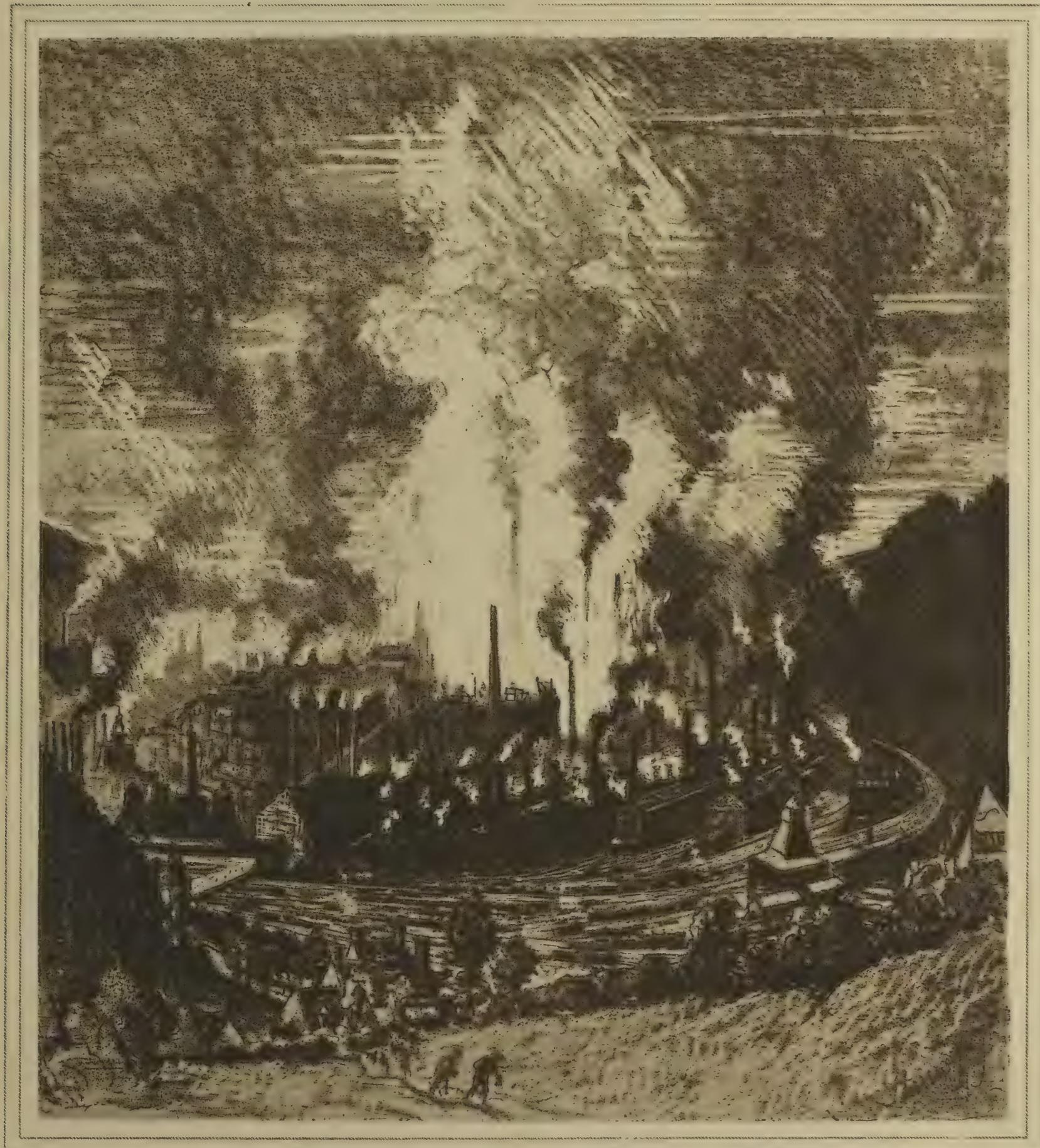
WITH A PORTRAIT OF SHAKESPEARE "EXTREMELY RARE IF NOT UNKNOWN": A 1640 EDITION, ONE OF THE TREASURES IN THE PARHAM LIBRARY SALE.

This copy of Shakespeare's Poems (1640) is of especial interest on account of the very rare portrait, based on the Droeshout portrait, inserted in it instead of that by Marshall usually found in this edition. The book is one of the lots in the sale at Sotheby's (on November 9) of Baroness Zouche's famous library at Parham, Pulborough.—[By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.]

also the first edition of the Bible in Danish, known as Christian the Third's Bible, and the first edition of the Bible in French, 1530. A fine set of De Bry's major and minor "Voyages" to America and the East Indies, in Latin and in German, in forty-nine volumes, offers a most interesting geographical and bibliographical item.

THE WORLD AGAINST SHEFFIELD? "AN ANTI-BRITISH STEEL ALLIANCE."

FROM THE DRAWING BY JOSEPH PENNELL.



After the war, Great Britain seemed to have a good prospect of taking the lead among steel-producing countries, though before it she only ranked third to Germany and the United States. The constant increases in the cost of labour and materials, however, have caused such uncertainty in the price of British steel that buyers have become shy, and it was recently stated in Sheffield that no new orders of any importance had been received there for nearly four months. Meantime, American firms are busy in oversea markets, the Belgian steel works have recovered, and even Germany is again seeking orders. German price lists reach Glasgow and other manufacturing centres, while there are ships now lying in the Clyde with cargoes of iron from the United States. Mr. Stuart Martin quotes a British ironmaster as saying: "When Labour realises the fact that the Americans and the Continental competitors are taking our

trade, we shall have a chance to fight. At present we cannot. Our prices are so subject to all kinds of qualifications regarding labour and ruling prices that it is hard to get an order. It is the unrest of Labour that is at the root of the landslide in British commerce." Mr. Martin adds: "Proof of his statement is to be found in the Midlands, where some of the ironmasters have given up trying to compete with the Belgians. Finished steel can be bought f.o.b. Antwerp at £21 5s. per ton. There are now steel 'parcels' being delivered in Birmingham at £24 per ton. The price of American billets is £21 per ton. It is admitted that at present more than half the iron used in British furnaces is foreign. We are even buying pig iron from America. Why? Dear coal and high costs is the answer. Consider whether Labour, having 'dynamited' the basis of British trade, will be content to sit on the ruins."

REPORTED "INTERESTED" IN A TRIPLE ALLIANCE TO MONOPOLISE STEEL: THE SCHNEIDER WORKS AT LE CREUSOT.

Much uneasiness has been caused in Sheffield and other centres of the steel industry by the report that an American Steel Trust has united with Belgian and German ironmasters to form a combine, excluding Great Britain, to monopolise the world's trade in steel and iron. "The firms involved in the combine," says one writer on the subject, Mr. Stuart Martin, "include the United States Steel Trust, the National City Bank, the Hugo Stinnes Combination, and Tyssens; the

firm of Schneider-Creusot are also interested, so that France is on the side of British competitors. . . . It is the most formidable combine ever made against one country. It is the British Empire against the world." The celebrated ordnance works of Schneider and Co., are at Le Creusot, in the Department of Saone-et-Loire, Central France. To combat the menace to British trade, a British Empire Steel Corporation has been formed.—[Copyrighted in the United States and Canada.]



THE WORLD OF THE THEATRE.



By J. T. GREIN.

WHENEVER I see an Irish comedy, I think of the books of Couperus, the renowned Dutch author, the books of the Little Souls, that microcosm of narrow horizon, small interests, petty quarrels, puny policy, impish intrigue, mean cupidity—a wicked, backbiting, selfish little world on the surface, yet under the crust not unlovable, and saved by the heavenly grace of innate, irresponsible, irresistible humour. There is a vast difference between the Dutch bourgeoisie and the Irish villagers—the difference between phlegm and hot blood—but deep down there is a fundamental similarity. Both races are practical, cunning, material, 'cute,' and romantic. In the Dutch it is latent; in the Irish it belches forth in torrents of words, in upheavals, in squabbles growing well-nigh to fistcuffs, and then—as by magic—the blood proves thicker than water, and all is well for a time in the world of the little souls. Discussing this with a friend when we enjoyed that little comedy of great humour, "The White-Headed Boy," by Lennox Robinson, she said: "And don't you feel how much of Jewry there is in the Irish character—that everlasting money-grubbing, that exuberance of speech and gesticulation, that back-biting among and behind themselves, and yet that great unity when the outsider attacks the fold?" The proposition startled me, I admit; but there is much truth in it, and explains, perhaps, why the Irish, like the Jews, have remained a race apart, have suffered and survived, and all over the world, despite occasional dissensions, are—I would like to call it a freemasonry into which the stranger may be introduced, but never will be admitted, into intimacy. All these good folk in the play speak our language—with an accent—but beyond that we felt that they were wholly different, intellectually, morally, ethically. To us these Irish interiors are plays in the widest sense of the word—they interest and amuse us, just as we are amused and interested when we go to Montmartre, to the Ghetto, or Chinatown. We don't find them always pleasant people: the finest scene in the play, when old Duffy courts his ancient flame and promises not to bring a breach-of-promise action in the name of his daughter Delia if she will give him a hundred and her hand—exquisite Irish humour this!—would be unacceptable on English soil, even in Lancashire. In the English *milieu* that scene would be hard, repellent; in the Irish it seems suave, quite natural, an attractive combination of materialism and romance. And so it is all through: we are constantly swung between like and dislike, between appreciation and disapproval—but in the end we take to them all, from the foolish darling mother and her white-headed boy, to the hard-headed brother (who bears the burden of the family), to the speculative auntie, and the stern but cunning old fellow who becomes master of the situation—and her. Acted in true racial spirit by all concerned, from Sara Allgood, Maire O'Neill (the auntie, her best part for years—a little masterpiece of characterisation), and Arthur Sinclair, to Mignon O'Doherty, Arthur Shields, and the rest, the play was indeed a microcosm of joy, with incidental home-truths directed to Great Britain which, duly noted in high quarters, might materially affect the solution of the Irish problem.

The world of the theatre owes a great deal to the late William Heinemann. He was a very long-

headed man—and a very charming, cultured one to boot. When the general saying was, "English people won't read plays," he made up his mind to make them do it. He gave us editions of Ibsen, d'Annunzio, Maeterlinck; and when these proved a great success—Ibsen and Maeterlinck being sold out time after time—he ventured on what some called a very foolhardy thing. He announced and issued a complete set of the plays of Pinero. If memory is not at fault, he led off with "The Second Mrs. Tanqueray," which had achieved European fame; and, in spite of the sceptic, the "Pinero

Scandinavia, Italy, France (whose languages he mastered as his own), eventually succumbed to the infection—he too would write plays; and he wrote three of them, which, alas! have never reached the world beyond the cover of books. Heinemann wrote these plays as interludes between hard work and hard thinking. Influential as he was, he never pushed them, nor did he seem to care whether they were produced or not. When I offered to give "Summer Moths" at the Independent Theatre—it was just before the war, I think—he, an old friend, greeted the proposal lukewarmly, when I expected eagerness. "Passato," he said, "do it if you like, but it dates." And he damped my ardour. Yet he did not entirely forsake his old love, for a few months ago, on a cosy evening in his artistic shrine of a house, we discussed many things, amongst others his plays. When we went over a scene, and I told him that he would yet "write another," he said "Perhaps," and hinted darkly at a scenario somewhere in a drawer. Months passed. Three weeks ago, at the exact hour of six, when I was reading in my usual chair in Kensington Gardens, I saw him passing, and, with a congratulation on his recent adornment with the Palmes de la Couronne de Belgique, I asked "And the play?" "Qui vivra verra," said he. Poor old friend—I read of his death at the same hour on the same spot, and the suddenness of it blighted a beautiful autumn day.

The operette has come back, and to stay. I predicted it two years ago, when the music of "Madame Angot" enraptured us at Drury Lane, and would have paved the way for a glorious and continuous renascence if the interpretation had been as fascinating as the orchestra. However, better a little late than never: here is the operette, which

will prove a formidable rival to musical comedy, and perhaps oust it altogether when our librettists have learned not only to inscribe their texts "opéra-bouffe," but to gauge the devilry, the joy, the abandon, the *vogue la galère* and the amiable *je m'en fichisme* of the weird adjective *bouffe*—the bow-wow of frolicking spirits of word and music at the grave world. In "The Naughty Princess," who will reign for a year and more at the Adelphi, the composer (who is French) has caught the spirit of the thing; but the librettist—or rather, the adapter of some French book—who

is a witty Englishman, Mr. J. Hastings Turner, has tackled a latently ticklish subject all too squeamishly. He does not go for his possibilities with a brave heart: a Princess running away from a starry Court to *décolleté* Montmartre, a duenna always amorous, a young swain (would-be painter—as green as a budding leaf), the Quat'z Arts, an artist's studio, midnight and dawn—upon my word, I am not a librettist, but I wager I could make something of that material. Mr. Turner is too bashful, perhaps. Afraid of Mrs. Grundy, he relies too much on his comedians; what he contributes himself is harmless operette—text nice to read, no doubt, but conventional



AN AMUSING IRISH COMEDY, "THE WHITE-HEADED BOY," AT THE AMBASSADORS: (L. TO R.) MISS URСULA TREMAYNE AS JANE; MISS NORAH DESMOND AS KATE; MISS MIGNON O'DOHERTY AS BABY; AND MISS MAIRE O'NEILL AS AUNT ELLEN.

Photograph by Stage Photo. Co.

Plays" became very popular, and have done much to make our premier playwright better known abroad. Among other things, the publication led to an unexpected departure. Years after the plays saw the footlights, some librettists discovered in the famous Pinero farces great possibilities as musical comedies and operettas. It would never have struck them if Mr. Heinemann had not added to the gaiety of the world by these dainty little books. And so we have enjoyed—under different titles—"The Magistrate" and "In Chancery" with jingle, song, and dance at the Adelphi, and



THE SPOILT "BENJAMIN" OF THE GEOGHEGAN FAMILY, AND PROTESTING RELATIVES: (L. TO R.) MR. ARTHUR SHIELDS AS DENIS; MR. HARRY HUTCHINSON AS PETER; MISS MAIRE O'NEILL AS AUNT ELLEN; MR. SYDNEY MORGAN AS GEORGE; AND MR. J. A. O'ROURKE AS DONOUGH BROSnan, IN "THE WHITE-HEADED BOY."

Denis Geoghegan, "the White-headed Boy," is the youngest of the family, and the spoilt "darling" of his mother. The interests of his brothers and sisters are sacrificed to him, until they rebel when he turns out to be a waster. The play, which is by Mr. Lennox Robinson, is rich in Irish humour.—[Photograph by Stage Photo. Co.]

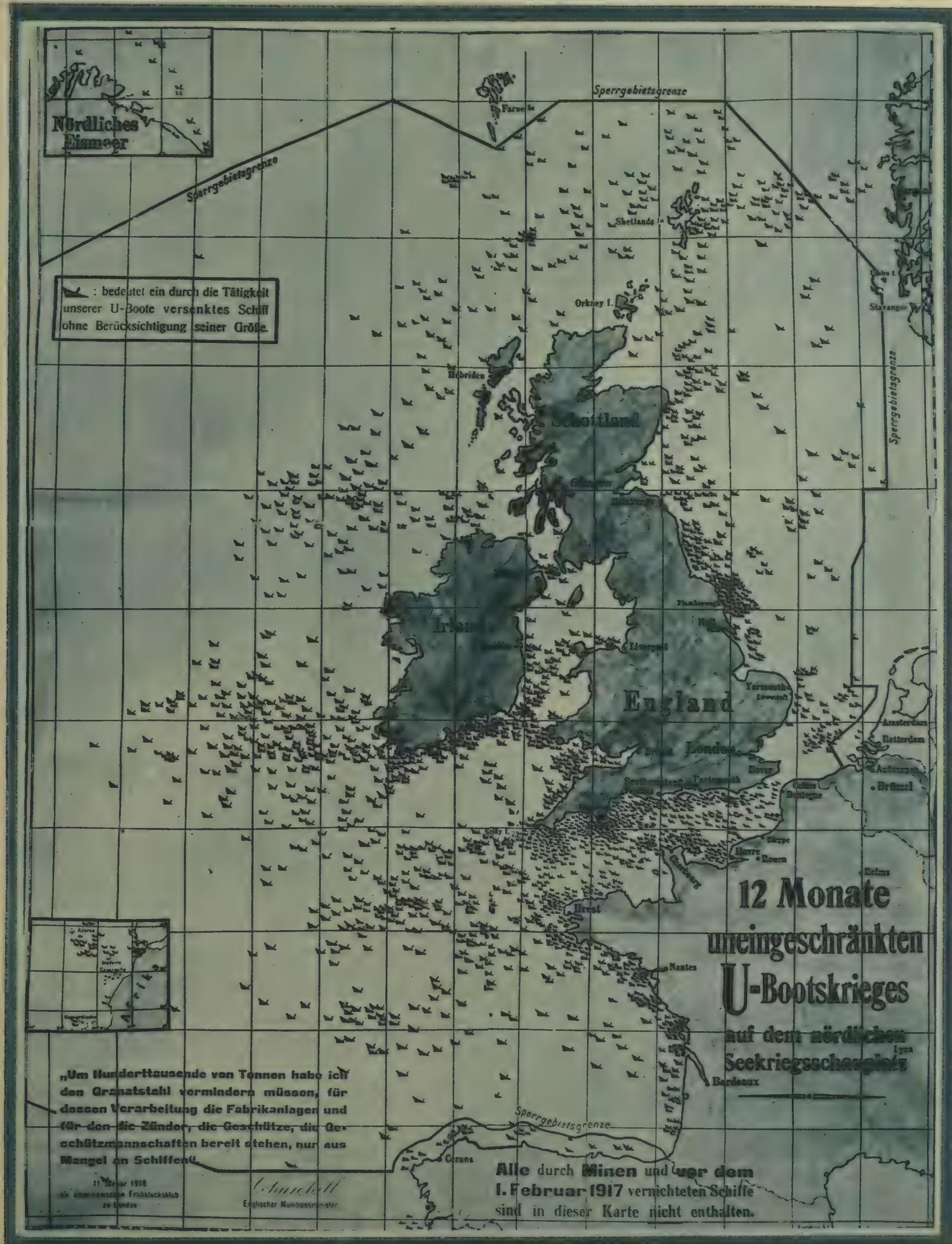
ere long the nimble pens of Fernand Nozière and René Kerdyk will show us what French *esprit* will make of "The Amazons."

Heinemann, having done so much for the work of others, having lived among dramatists and for dramatists, having studied the drama of Germany,

and mechanical. The music is otherwise. The orchestration is full of glad eye and *bande joyeuse*; you hear Offenbach in the distance, and Cuvillier in the melody. With Lily St. John (delightful divette), George Grossmith, and W. H. Berry, it seems like good old times up to date.

MR. LLOYD GEORGE ON IRELAND: "AT THE GATEWAY OF BRITAIN."

REPRODUCED BY COURTESY OF MR. ARNOLD WHITE.



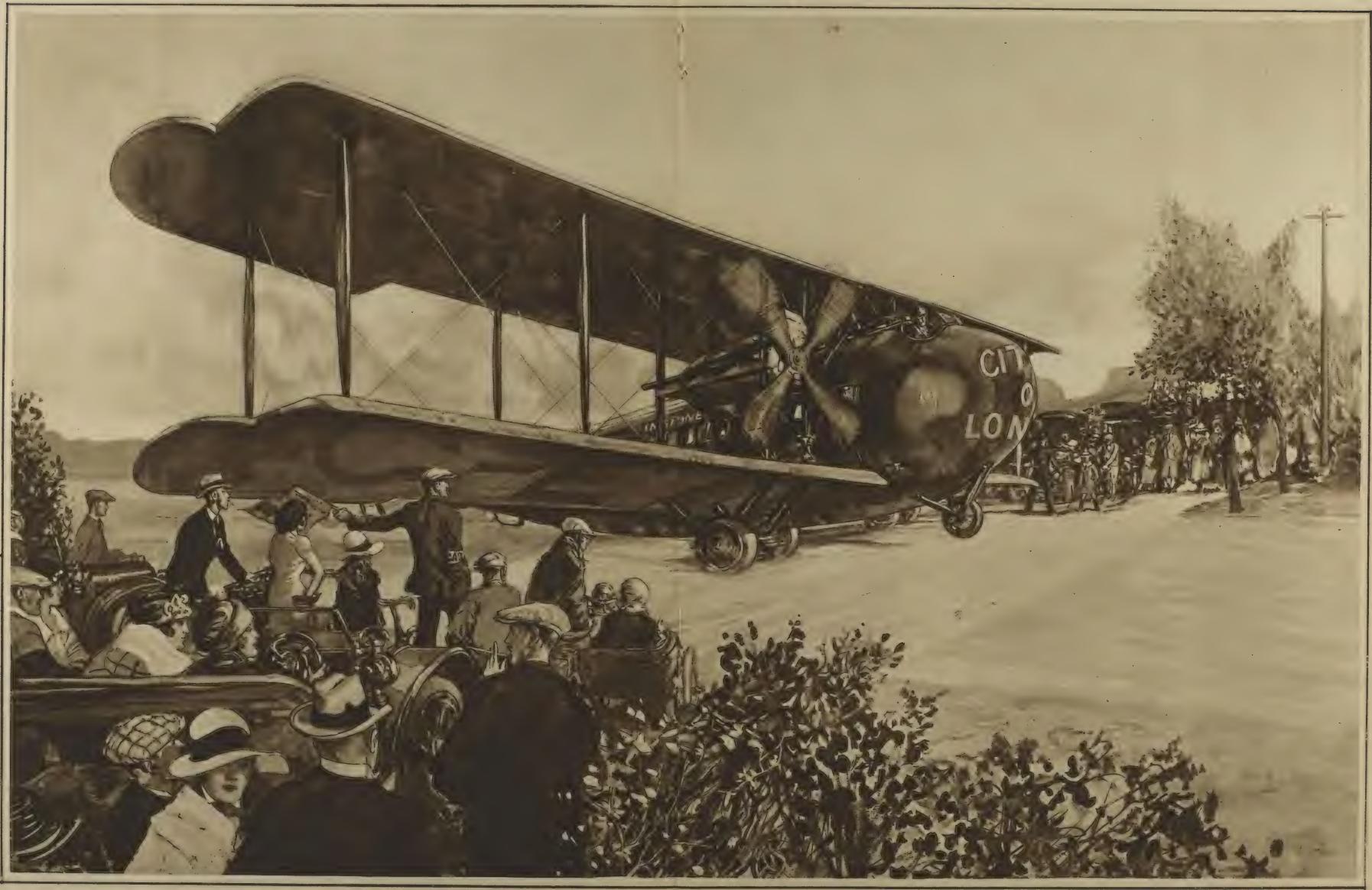
"AND WE ARE TO HAND OVER IRELAND TO BE MADE A BASE OF THE SUBMARINE FLEET!" THE CAPTURED GERMAN MAP OF U-BOAT SINKINGS REFERRED TO BY THE PREMIER IN HIS CARNARVON SPEECH.

Pointing out the dangers of granting Dominion Home Rule to Ireland, in his recent speech at Carnarvon, Mr. Lloyd George recalled the possibilities of Ireland as a submarine base. We reproduce here the map referred to in the following passage. "Do you know?", he said, "that Ireland was our worry during the war? . . . Ireland was a real peril. They were in touch with German submarines. There it stands at the gateway of Britain. . . . I saw a map the other day that was captured, a German map, a map circulated to show how Britain was having her fleet destroyed, and the coast of Ireland was black with British ships that

were sunk, in the Atlantic, in the Irish Sea, in the St. George's Channel. It is girdled with British wrecks; yes, and British seamen are there too. And we are to hand over Ireland to be made a base of a submarine fleet, and we are to trust to luck in our next war. Was there ever such lunacy proposed by anybody?" The German title of the map was "England's Plight." Below are the words: "Twelve months' unrestricted U-boat war in the North Sea theatre of war"; and a note: "Ships destroyed by mines before 1 Feb. 1917 are not included."

IN THE EVENT OF THE EXTENSION OF THE STRIKE: A MEANS OF SUPPLEMENTING TRANSPORT.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



HOLDING UP THE TRAFFIC TO ALLOW AN AEROPLANE TO CROSS THE ROAD: A BIG MACHINE TAXI-ING ACROSS A PUBLIC WAY AT CROYDON AERODROME.

In announcing its plans for the distribution of food during the strike, the Government stated that food would be always forthcoming, but possibly in diminished quantities, since at present road transport could not adequately supplement the work of the railways... During the railway strike last year 12,000 tons of food, besides milk, were distributed daily, and 25,000 lorries and other motor vehicles were employed. It might be suggested that among "other motor vehicles" should be reckoned aeroplanes, and that perhaps air transport could, if necessary, be used to supplement road transport. The larger types of aeroplane, such as that shown above, have a considerable carrying capacity. In explanation of our drawing it should be mentioned that the London Terminal Aerodrome at Croydon is

divided into two by a public road. The machines from the Continent land at a point on one side of the road, where there is plenty of open space, and, after depositing their passengers, "taxi" to their hangars, which are situated on the other side of the road. On the section of the road which they have to cross, the hedges have been removed, and during their passage all vehicular and pedestrian traffic is held up by a policeman (here seen in the right background) and an official sentry (seen in the left foreground, with armlet and flag) stationed at either end of the section. The particular machine illustrated, as shown by the lettering upon it, is the "City of London" of the Instone Air Line. (Drawing Copyrighted in the United States and Canada.)

THE PRINCE AMONG FOOTBALLERS: H.R.H. AT STAMFORD BRIDGE.

PHOTOGRAPH BY J.B.



HIS FIRST PUBLIC APPEARANCE SINCE RETURNING FROM HIS AUSTRALASIAN TOUR: THE PRINCE OF WALES ARRIVING AT STAMFORD BRIDGE TO SEE THE TOTTENHAM HOTSPUR AND CHELSEA MATCH.

The Prince of Wales received a great ovation when he arrived, unexpectedly, at Stamford Bridge on Saturday, October 16, to see the League football match between Tottenham Hotspur and Chelsea. It was his first public appearance since his return from his tour in New Zealand and Australia, and the crowd, some 70,000 strong—a record for League football—were delighted with the opportunity to see and welcome him. He was accompanied by his brother, the Duke

of York, who will be noticed just behind him in our photograph. The band of the Irish Guards played "God Bless the Prince of Wales" as they arrived. After the teams, the referee, and the linesmen had been presented, the two Princes walked across the ground to chat with some disabled soldiers from the War Seal Foundation in Fulham Road, and then walked back to take their seats in the stand. Tottenham Hotspur beat Chelsea by 4 goals to 0.

The Prehistoric Forts of Scotland: The Brochs of Glenelg.

By M. E. M. DONALDSON. (See Illustrations on the two following pages.)



FOUND only in Scotland, brochs are dry-stone buildings—i.e., those in which no mortar is used. Despite their more popular name of "Pictish towers," the brochs were probably built in the Iron Age by Celts who exhibited remarkable ingenuity in contriving an impregnable place of refuge both for themselves and their possessions. They achieved their object by adopting an original method of "inside out" building, as it were, thus eliminating just those features which would constitute weak points in any attack by an enemy.

To visualise a complete broch, conceive a roofless tapering tower built round a circle from 40 to 50 ft. in diameter, the walls, rising to some 50 ft., presenting outwardly a surface unbroken by any opening except a small doorway. The walls are coursed by a series of intra-mural galleries which, as they ascend, become gradually narrower until at last the double is merged into a single wall. These galleries constitute the unique and characteristic feature of the brochs, distinguishing them from the ordinary hill-fort; they are gained by stairs, also built in the thickness of the walls, and are lit by windows which open upon the central court. While the lower galleries might be inhabited by human beings, the topmost ones are so low that they could never have allowed of this, and therefore it is probable that they were intended to relieve the thrust, and to reduce the weight of the walls. The broch entrance is in the nature of a narrow tunnel through the thickness—averaging some twelve feet—of the walls; a door, probably a stone slab, being set about midway, and a guard-chamber securing the end of the passage. The narrowness of this would at once prevent the entrance of more than one person at a time, and ensure the door against attack by levers. But before the enemy could gain the doorway, he would have to face the attacks of the garrison. They would man the top of the wall, and in the loose stones at their feet would be provided

GIVING "A CURIOUS IMPRESSION OF A FLAT SURFACE": THE BROCH OF DUN TELVE.

The broch from this point of view—the approach from Glenelg—presented the same aspect after excavation as before.

invariable features of all brochs, which, indeed, so resemble one another that it has been seriously suggested that they were built all at the same time and from one plan.

With the exception of the broch of Mousa, Shetland, the brochs of Glenelg, situated in Glenbeg,

that a photograph of it in its original state was impossible. But with regard to this broch, the most interesting part of the work carried out is invisible; yet, as it affords a perfect example of true restoration—as opposed to ruinous rebuilding, miscalled "restoration"—I give the details as obtained from the talented young architect responsible for the work. He found that the ends of the broch, as in the case of those of its fellow, had been pinned up in cement, as the photographs of Dun Troddan show. This cement, as a negation of the distinctive feature of dry-stone buildings, was cut away. In such danger of falling was Dun Telve that it had been shored up with heavy timbers, and therefore it was resolved to consolidate the building by grouting

in cement that part which was in the greatest danger of collapse. But, in order that there might appear no trace of the use of cement, the joints of the section to be grouted were previously carefully packed in clay. Thus, when the cement was poured in at certain points, it found no outlet, and when the clay was thereafter washed away, no indication whatever was visible of what had taken place. Then, when the shoring could safely be removed, the broch was excavated, and the foundations of some outbuildings, probably intended to accommodate the flocks of the inhabitants, were brought to light. The entrance to Dun Telve is guarded by some huge stones, as seen in the photograph, which also shows the entrance to the guard-chamber, now roofless, on the right of the going, 13½ ft. long, not quite 5 ft. high, varying in width from 3 to 5½ ft., and showing on both sides the usual door-checks and bar-socket holes."



SHOWING BIG STONES OUTSIDE AND (ON THE RIGHT WITHIN THE PASSAGE) THE DOORWAY OF THE GUARD-CHAMBER: THE ENTRANCE TO DUN TELVE.

"The entrance to Dun Telve is guarded by some huge stones, as seen in the photograph, which also shows the entrance to the guard-chamber, now roofless, on the right of the going, . . . and on both sides the usual door-checks and bar-socket holes."

are, with that of Totaig, on Loch Duich, the most complete extant, and are, fortunately, under the care of H.M. Office of Works, which is responsible for their admirable restoration. When I first saw the brochs, the nearer and larger, that of Dun Telve, was already under scaffolding, so

holes. The illustration of the interior, 32 ft. in diameter, shows, above the entrance, one of the two remaining ranges of windows opening on to the galleries, of which four and the portion of a fifth are still to be seen. A third photograph shows the stairway, of which seventeen stairs still remain, opening opposite a cell in the thickness of the walls, on to which, the galleries having disappeared here, they now lead.

The view of Dun Troddan from the N.E. gives the best idea of a broch exterior; since a curious impression of a flat surface is imparted to Dun Telve, where dark stones in the centre, and light stones on either side, destroy the sense of contour. Remarkable revelations have been made by excavation, which has brought to light not only the stairway of fifteen steps leading into part of a gallery, one intra-mural cell, and the portion of another, but the entrance and the walls on either side of it.



SHOWING CEMENT (SINCE REMOVED) PLASTERED OVER THE END OF THE WALL (ON LEFT):

THE INTERIOR OF THE BROCH OF DUN TRODDAN BEFORE EXCAVATION.

From left to right the openings show: (1) Section of galleries; (2) Long vertical window above entrance to stairs (here buried); (3) Short window (seen from the other side in top right-hand photograph on another page).

IRON AGE FORTS IN SCOTLAND: "BROCHS," OR "PICTISH TOWERS."

PHOTOGRAPHS BY MISS M. E. M. DONALDSON.



SHOWING A GALLERY WINDOW HIGH UP IN THE INTERIOR WALL: THE BROCH OF DUN TRODDAN, BEFORE EXCAVATION.



WITH A BREAK IN THE TOP OF THE WALL, SHOWING THE DOUBLE WALLING AND LIGHT THROUGH THE GALLERY WINDOW (TOP LEFT): DUN TRODDAN.



SHOWING, ABOVE THE ENTRANCE, A VERTICAL RANGE OF WINDOWS LIGHTING THE GALLERIES: A SECTION OF THE INTERIOR OF DUN TELVE.

As explained by Miss Donaldson in her article on another page, the Scottish brochs were probably built by Celts in the Iron Age as places of refuge. They differ from other hill-forts, in having galleries built in the thickness of the wall, accessible by stairs and lit by windows opening on the central court inside. This peculiar construction is made clear in Mr. Forestier's full-page drawing. The two upper photographs above show the Broch of Dun Troddan. In that on the left, stones protruding by the trees indicate its original circumference. The cement facing seen on the broken edge of the nearer end of the wall has been removed during the work of restoration. Since the right-hand top photograph



BUILT IN THE THICKNESS OF THE WALLS: A STAIRWAY, OF WHICH SEVENTEEN STAIRS STILL REMAIN, IN THE BROCH OF DUN TELVE.

was taken, the rising ground in the foreground has been excavated to a depth of about 5 ft., revealing the entrance, guard-chamber, cell, stairs, and a hearth showing successive occupations. Above the entrance to the stairs is a long window in five sections corresponding to the galleries. A shorter window is on a level with the two top sections of the other. The break in the top of the wall (seen in the photograph) shows the double walling coursed by galleries and (on the left) light appearing through the irregular aperture of an upper gallery window. The other side of this window is seen in the adjoining photograph and in a photograph on the page containing Miss Donaldson's article.

UNIQUE AMONG PREHISTORIC HILL-FORTS: A SCOTTISH BROCH.

A RESTORATION DRAWING BY A. FORESTIER.



SHOWING THE INTRA-MURAL GALLERIES: A RESTORATION DRAWING, IN SECTION, OF A TYPICAL BROCH.

The unique features of the Scottish broch, a type of roofless Celtic fort of the Iron Age built of stones without mortar, are made clear in this drawing, which illustrates the article on the subject, by Miss M. E. M. Donaldson, on another page. The broch is here shown in section, half being cut away diagrammatically, in order to reveal the peculiar construction of the mortarless walls, with the series of intra-mural galleries which form the characteristic feature of a broch. In the foreground is seen, on the left, the only entrance, a narrow doorway, easily defended; in the centre, the base of the double wall showing rough stairs

to the first gallery; and, on the right, a section of the double wall coursed with galleries, growing smaller towards the top, where the two walls unite. In the background, on the left, is a similar section of wall, and in the centre are a stairway and a range of vertical windows opening from the galleries on to the interior court. Further to the right is a short window in an upper gallery. The group of people and animals in the central court indicates the uses to which a broch was put. Remains of hearths have been found. In case of attack, the defenders ascended to the top and hurled stones.—[Copyrighted in the United States and Canada.]

OXFORD'S FIRST WOMEN GRADUATES: WHEN WILL CAMBRIDGE FOLLOW?

DRAWN BY WILTON WILLIAMS, OUR SPECIAL ARTIST AT OXFORD.



THE FIRST ADMISSION OF WOMEN TO DEGREES AT OXFORD: SOME OF THE NEW GRADUATES RETURNING TO SOMERVILLE COLLEGE AFTER A HISTORIC CEREMONY IN THE SHELDONIAN THEATRE.

After many years of patient effort, women have won the right to receive degrees at Oxford, and, for the first time in history, a number of women graduates were admitted to degrees on a historic occasion in the Sheldonian Theatre on October 14. First of all, the M.A. was conferred, by decree of Convocation, on the Principals of the Societies of Women Students. After the men candidates had received degrees, fifty-two women graduates were admitted—twenty-nine to the B.A. and

M.A. together, nineteen to the B.A., two to the B.Litt., and one each to the B.C.L. and B.Sc. They were presented by the Deans of their colleges—those from Somerville College, by Professor Gilbert Murray; from Lady Margaret Hall, by the Warden of Wadham; from St. Hugh's College, by the Ven. J. H. Archer Houlton, Archdeacon of Oxford; from St. Hilda's Hall, by Mr. Armstrong, Provost of Queen's.—[Drawing Copyrighted in the United States and Canada.]

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LADIES' NEWS.

EVIDENTLY dancing is to be the favoured amusement for the long winter evenings. Already announcements of balls appear. One is to take place on the 10th of next month at the Hyde Park Hotel in aid of the Restoration Fund of Westminster Abbey. Another will take place on the 27th of this month at the Hotel Cecil for the Charing Cross Hospital. Some few objections have been made about the frivolous method of getting money for so sacred a cause as repairing the Abbey. Dancing is a happy, healthy thing; and the Abbey restoration is a good thing, and near to all our hearts. Why one should not benefit by the other is hard to see. Those who make a study of the Terpsichorean art say that more rhythmical and older-world dancing is coming in again. The jerky or jazzy steps to syncopated music begin to pall. Whether it was the strain of keeping the toes in time to syncopation or not, dancers during the past two seasons have looked uncommonly solemn. Let us hope that a return to the more straightforward swing and rhythm of the valse, or the jollity of the galop, may give us again gayer dancers. Country measures like reels, jigs, Sir Roger de Coverley, and quadrilles and Lancers are said to intend revisiting the brilliance of electric light. If dancing is not to die, some change will be necessary.

There is something reminiscent of "The Bailiff's Daughter of Islington" in the engagement of the future Lord Kinloss, the Rev. and Hon. L. C. F. T. Morgan-Grenville, to Miss K. B. Jackman, daughter of the blacksmith at Stowe, near Buckingham. Lady Kinloss is the elder surviving daughter of the last Duke of Buckingham and Chandos. She has the Order of the Crown of India, having been with her father when he was Viceroy. She has not lived in Stowe Palace, which is a very large mansion requiring an enormous fortune to keep up, and Lady Kinloss has never been wealthy. She lives now at Moreton Lodge, Maids Moreton, Bucks. The bridegroom-to-be has been out in Canada, and is now curate of St. Sepulchre's, Northampton. He has three younger brothers, all of whom served in the war. Major the Hon. T. G. B.

Grenville-Gavin married an Irish girl, and has a little daughter. He won a D.S.O., an M.C., and a Legion of Honour in the war. In 1916 he assumed by deed poll the names of Grenville-Gavin instead of his own.

Captain the Hon. R. W. Morgan-Grenville married a daughter of Sir Robert Grenville Harvey, Langley Park, Bucks. She died the following year, when a little son was born. The youngest brother is in the Royal Engineers, and is unmarried.

There are many sad aftermaths of war. Lord and Lady Saye and Sele experienced one in the death of their youngest son, the Hon. Allen Twisleton-Wykeham-Fiennes, through a motor accident on Salisbury Plain. He served during the war in the R.F.A. from 1917 (when old enough to join), was wounded, and won an M.C., and in his twenty-third year has been killed by an accident.

Many women who know the ropes, and who make of dressing smartly in the last murmur of the mode a fine art, are always on the look-out for the season's catalogues of the famous house of Harrods. That for autumn and winter is ready for them, and it has beaten its own remarkable record in its smartness, variety, and absolute up-to-dateness. The charm of the beauty on the cover, with her blue-fox collar and delightful grey, osprey-trimmed hat, and neatly pale-grey gloved hand, gives confidence in the contents so far as exquisite taste and the mode of the moment are concerned. The illustrations give a delightful variety of fur coats also of the very latest, and fur collars and capes and stoles, all of the best design. These will of course be a particular feature of dress for the season now opening. There is, too, a very material difference between them and those of last season, the distinction being the hall-mark of the very hour, as it were. Evening dresses are also delightfully illustrated, and the prices are by no means alarming. Afternoon gowns, coats and skirts are just as satisfactory in their well-thought-out and beautifully built simplicity. Wraps and coats afford a fascinating study. As to the hats, any woman who cannot find just the head-gear she wants among them will be hopeless. There are four coloured pages of beautifully reproduced dresses, blouses, and woollen coats, so that even in colour we may have a reliable guide. It is indeed a Harrods' catalogue that will satisfy anticipations and go far beyond. Those who want it for real business can have it by applying to this world-famed firm.

A. E. L.



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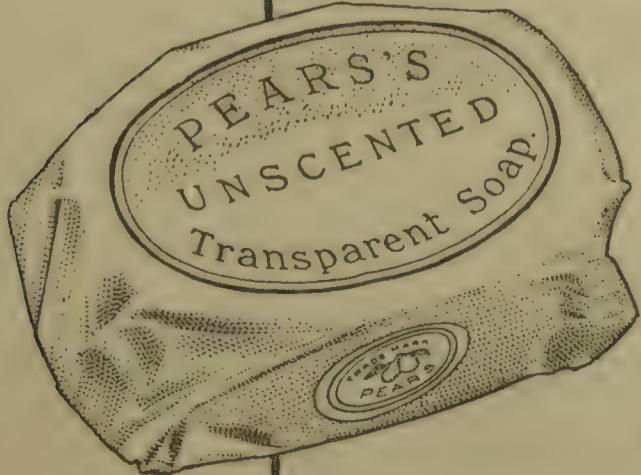
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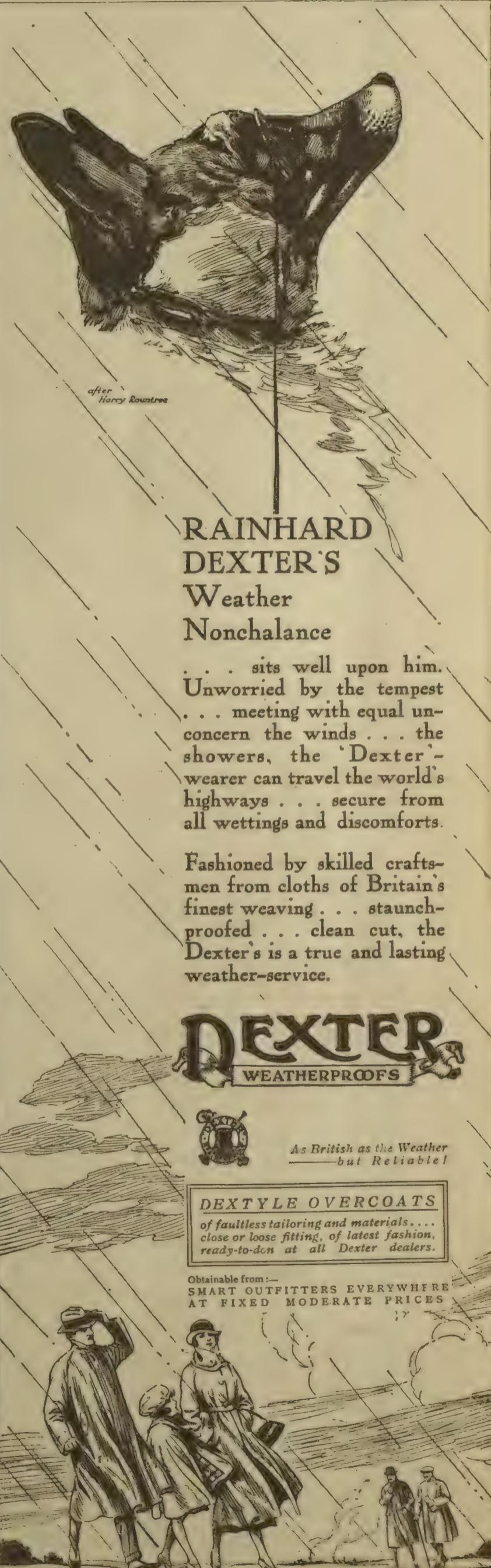
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SCIENCE JOTTINGS.

AFTER WAR, PESTILENCE.

THAT epidemics of more or less severity have followed upon all great wars has hitherto been the experience of Europe. The Crusades proved to be the forerunners of the Black Death, which left our own country almost a desert, the Thirty Years' War of the Plague, and the Napoleonic War of the outbreak of many diseases, of which the cholera was the worst and last. Hence, many people expected that the late struggle would be followed by some widespread scourge which would still further reduce the populations already ravaged by war; and, because that has not immediately happened, are already congratulating themselves that the danger has been averted. It may be well not to be too sure of this.

Now, epidemics, like most other maladies, change their type in time, and that which has of late taken the heaviest toll of mankind is the group which we call typhoid. Nearly every modern army has suffered from it, and in the Boer War it did us more harm than the enemy. The Japanese, however, in the Russo-Japanese War, showed how it might be overcome, and the lesson was so well learned by our own medical service that after 1915 it caused few casualties except among our American allies. With the relaxing of the military precautions, it would no doubt have spread to the civil population, had it not been for the cold summer which we have all been thoughtlessly cursing. If there is a single fact that modern medicine is in a position to prove, it is that typhoid, paratyphoid, and the related forms of enteric disease, are propagated by nothing so readily as by the

common house-fly. As Professor Maxwell Lefroy clearly explained in his last month's lecture to the Sanitary Inspectors' Association, the house-fly acts as a carrier of all these diseases, the germs of them which stick to his feet and body after contact with the excreta of patients attacked by them remaining active for twenty-eight days, while the fly's own ejecta will communicate them after three weeks. From this arises the great increase in fatal cases of infantile diarrhoea which generally follows a spell of hot

gaol fever, it was well known in England in the eighteenth and nineteenth centuries, but, under better sanitary conditions, seemed to have died out so completely here that our English-trained doctors had to visit the slums of Dublin to study it. Yet in Russia it has always been more or less prevalent, and the benevolent rule of Lenin and his Bolsheviks has given it just the breeding-ground that it loves. While its chief carriers are body vermin, it does not seem to attack the healthy and well-nourished, so long as they exercise a reasonable amount of personal cleanliness, and inhabit dwellings which are not overcrowded. Unlike its pseudo-namesake typhoid, moreover, cold is one of its predisposing causes, and plays nearly as great a part in its propagation as hunger and dirt. It is this which constitutes its present menace for us in Western Europe.

There can be little doubt now that all this part of the world is in for what is called, in the largest sense of the word, a "hard" winter. Whether the temperature will drop below the normal is on the knees of the gods, although all the forecasts of meteorologists go to show that it will. But it is now much more certain than it was even a few weeks ago that the means of obtaining artificial warmth will be very much dearer, and

[Continued overleaf.]



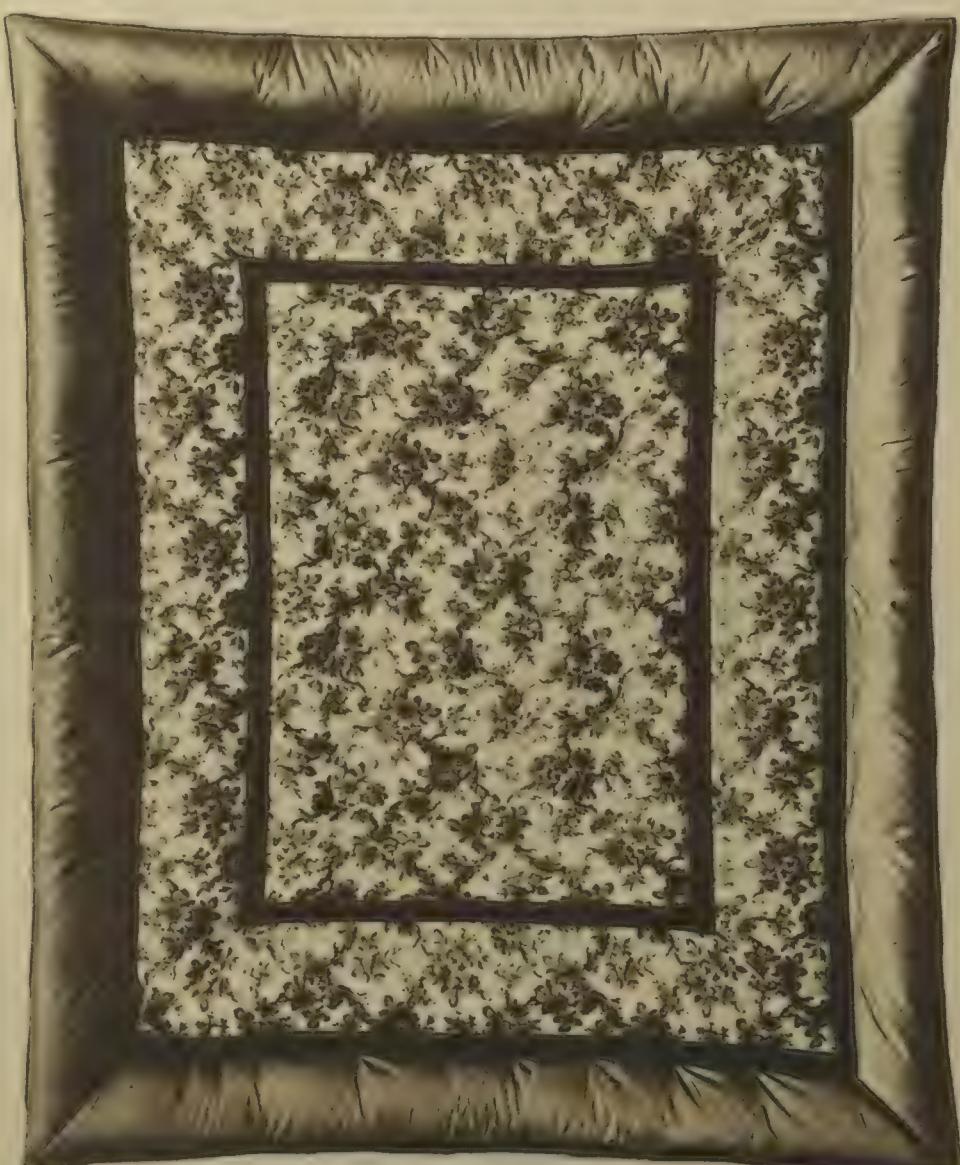
THORNycroft's LAUNCH THEIR SECOND POST-WAR CARGO-STEAMER: PRINCESS PRABHAVASIDDI, OF SIAM, PRINCE PURACHATRA AND THEIR DAUGHTER, AT THE WOOLSTON SHIPYARD.

On October 12, Southampton witnessed a noteworthy event when Messrs. John I. Thornycroft and Co. launched their second post-war cargo-steamer. The naming of the ship—the "Ville de St. Amarin," built for Le Groupe Industriel de Charbons et de Transports, Rouen—was performed by Princess Prabhavasiddi.

weather, and the immediate check which it receives from a short period of cold winds. These last happen to be peculiarly fatal to the hatching out of the domestic fly, and it must have been noticed by everybody that this year there have been far fewer flies than usual. Hence the typhoid evil has been, for the present, at any rate, conquered. This, however, is not the case with the more deadly and loathsome disease of typhus. Under its earlier name of

therefore hard to come by for the vast majority. Food also, as the Food Controller tells us, will be scarcer, and consequently dearer, than it was last winter; while it is now abundantly certain that the leisurely ways of Dr. Addison and the building trade have as yet done nothing seriously to lessen the overcrowding and scanty housing which prevails in all our great cities since the return of the Army. We have, then, the three factors of cold, hunger, and overcrowding, all

[Continued overleaf.]



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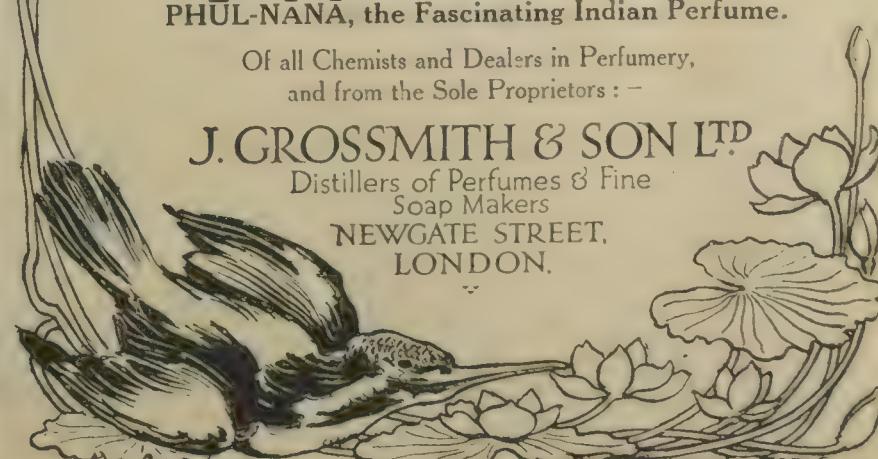
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WANA-RANEE, the Perfume of Ceylon :
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Distillers of Perfumes & Fine
Soap Makers

NEWGATE STREET,
LONDON.



Continued.
making for an immense increase of the danger from typhus, relapsing and other cognate fevers; while in Russia and Poland we have, if there is any truth in newspaper reports, a seething mass of poverty-stricken people who produce these complaints as a dung-heaps does flies.

Can the Government, who have taught a once independent nation to look to them for help in all the ills of life, do ought to avert this threat? Mr. Balfour is asking for millions from an over-taxed community to attack the disease at its base by ministering to the typhus-stricken populations of Eastern Europe. But would it not be simpler, if less humane, to cut off as far as possible any communication between East and West? Thousands of immigrant aliens, used to a far lower standard of health and sanitation than ourselves, are weekly, if all tales be true, pouring into the ghettos of East London, from which they spread in time into other big towns, such as Leeds. Here they live huddled together on far less money than the native-born could do, even if they would, and, by their competition for such work as is going, go to lessen the livelihood of these last. Would it not be better, instead of doctoring them abroad, to prevent them coming here?—F. L.

Reports from wine districts on the vintage of 1920 received by Messrs. Hedges and Butler state that the quantity of port will be much less than in 1919, and the wines cannot be so good. Sherry is considered very good, and the quality better than in 1919. Burgundy is expected to be of good quality—equal to, or better than, last year's. Champagne will also be of good quality. So will claret, but the quantity will be smaller than last year. As regards brandy, the vintage will not be plentiful, but the quality will be fine.

THE CULT OF THE POSTAGE STAMP.

BY FRED J. MELVILLE.

THE long-expected "Victory" stamps of Barbados have arrived, and they prove to be a very attractive and beautiful series. Some of the denominations were ready for issue in the colony in August, but the Postmaster withheld them until he had the complete series in hand, and they were

Messrs. De la Rue and Co., of London; the frame is in colour, and the central vignette in black. The values and frame colours are: 1d., brown; 1d., green; 1d., red; 2d., grey; 2d., blue; 3d., purple; 4d., grey-green; 6d., orange; 1s., yellow-green; 2s., brown and black; 3s., orange and black.

There has been a shortage of 1d., 2d., 3d., 1s. and 2s. stamps in Barbados, and but for the timely arrival of the full series of these Victory stamps, there would have been a necessity for creating a batch of provisional stamps of these denominations. Newfoundland, too, is suffering from a stamp famine, and is right out of 2 cents and 3 cents stamps. A provisional 3 cents has been created by surcharging the old stock of the 15 cents stamp of the Cabot Celebration issue of 1897, but this is not being sold to the public in the ordinary way over the post-office counter. The postal officials have been instructed to affix it to letters themselves, so that probably it will be a scarce stamp unused. A 2 cents provisional is also expected, surcharged on the 35 cents blue stamp of 1897.

As recently as Aug. 14 I described and illustrated the first stamps issued for the free State



1, 2, and 3. The new "Victory" stamps of Barbados: the first two of the low values, with oval frame and figure in profile; and the shilling stamp, with rectangular frame and the figure facing. 4 to 9. A new series for the free State of Danzig, overprinted there, instead of (as previously) in Berlin: four of the lower values, in pfennig, and two of the higher—10 marks and 1 mark.

Stamps supplied by Mr. Fred J. Melville, 110, Strand, W.C.2.

finally issued on September 9, 1920, although they bear the dated inscription, "Victory, 1919." There are eleven values from one farthing to three shillings; and while the low values are all in one common design, the shilling values are in a different design.

For the low values, the vignette on the stamps is in an oval frame, and shows a side view of a winged figure of Victory extending the victor's crown of laurel in her left hand. For the shilling values the frame is rectangular, and the figure of Victory is facing the spectator; in her right hand is the crown of laurel, and in her left the palm of peace.

The stamps are finely printed in intaglio by

of Danzig, as now constituted under the guarantee of the Allied Powers. That first issue has proved to be of very short duration; it consisted of German stamps overprinted "Danzig" in Gothic lettering. The overprinting was done in Berlin. Now there is a new set overprinted in Danzig itself, in which the overprint is in script letters sloping upwards across the stamp. The values in this new set are 3, 5, 10, 15, 20, 25, 40, 75, 80 pfennig, and there are six provisional high values, 1 mark on 30 pfennig; 1.25 mark on 3 pfennig; 2 marks on 35 pfennig; 3 marks on 7½ pfennig; 5 marks on 2 pfennig, and 10 marks on 7½ pfennig.





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Magnification With Eye-piece Focussing. With Central Focussing.

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The LUMAC x 8	£13 0 0	£14 10 0
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Prices include best solid leather sling case and lanyard.

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New Prices
from
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The price of the O-CEDAR Mop
has been kept down just as long
as the ever-changing industrial
conditions would allow.
From November 1st, the price will be
sheer force of necessity be advanced.

PRICES: 6/3 7/6

Manufactured by
THE CHANNELL CHEMICAL CO., LTD.
18-20, Farringdon Road, E.C.

THE CHRONICLE OF THE CAR.

Tyre Heating. As every practical motorist knows, a pneumatic tyre generates heat when running on the road, and, all other things being equal, the faster the speed of the car the greater the heat generated. Recently there has been some

amount of discussion relative to the comparative degree of heating which takes place in the true pneumatic tyre and the one of a make for which complete immunity from puncture is claimed, in addition to other qualities which its patentees say are inherent in its construction. If the makers of this tyre really think that there is anything much in this claim to run cooler than the conventional pneumatic, it may be at once conceded that not only does it run cooler, but that, owing to its peculiar construction, it cannot possibly generate the same degree of heat as the other. As a matter of fact, however, the generation of heat by a tyre, so

far from being a disadvantage, is, within limits, rather a tribute to its shock-absorbing qualities. The heat within the tyre is not mainly generated by the actual friction with the road-surface, which accounts for a relatively small proportion; what does cause heating is the constant flexion and recovery of the tyre walls in their work of absorbing the shocks due to road inequalities. If the tyre did not possess those essential qualities of shock-absorption there would be very little internal heating; but, of course, the car would be very much more uncomfortable to ride in. The nearer a tyre approaches to the solid, the less heat there will be generated.

As to the puncture-proof tyre for which we are all looking, I think we should remember that the good pneumatic of to-day gives singularly little trouble from actual puncture. If we kept accurate records relating

to our tyre troubles, we should find that punctures form a very small percentage; and, further, that most of them are directly due to our own default. How often does one see tyres in which security-bolts and valve plates are screwed truly home? Tyres are run slack and ill-fitted, often with old tubes in new covers. Then trouble ensues, and we blame the pneumatic and want to know why some genius cannot give us a no-trouble tyre with all the advantages of the air-filled cover. Personally, I cannot avoid the conclusion, which is born of a good deal of experience, that the pneumatic as we know it is not likely to be beaten for a long time to come, and that it is very satisfactory withal if only it is treated properly.

The Reduction in Petrol. After the prophecies of further increases in the price of petrol,

the news that it was actually to be reduced by three pence per gallon last week came as a pleasant surprise to the motor-user. The reason given for the reduction is that the price of crude oil has fallen in America, and the petrol companies have seized the opportunity of giving the British consumer the advantage. I do not think the average user will take this explanation seriously. The publication of figures relating to the enormous growth in the profits of one of the biggest of the combines, in conjunction with the fact that the Central Profiteering Committee has had the recent increases under consideration, has

doubtless had some effect. The main reason, however, is probably to be found in the fact that consumption has materially fallen since the addition of sevenpence per gallon a few weeks ago. From inquiries I have made among petrol-sellers, I am convinced that sales have dropped very considerably indeed. One dealer from whom I inquired the other day assured me that his sales had fallen by quite sixty per cent., in the past month, and others had the same story to tell of lessened demand. As one of the foremost of the oil magnates told us years ago, the price of petrol is what it will fetch in the market. The fact seems to be that the oil combines have been on a species of exploring expedition, seeking the ultimate price to be obtained for their commodity. They may not have made the absolute discovery, but I think they know now that it is not 4s. 3½d. per gallon. It is not certain, either, now that many motorists have got the habit of using less fuel, that it is 4s. 0½d. We shall see later on.

The Question of Car Prices.

Much discussion has been caused by certain price-reductions lately, and the causes assigned for them. It is well to remember, when considering the future of prices, that these reductions have come at a time when increased production has coincided with a lessened demand for cars, due to general trade depression. This has left manufacturers with a choice

[Continued on leaf.]



THE SUNBEAM - DARRACQ ALLIANCE: MR. JAMES TODD, THE NEW CHAIRMAN OF THE SUNBEAM MOTOR CO.

Mr. James Todd, Chairman of the Darracq combination of companies, has been appointed Chairman of the Sunbeam Motor Co., Ltd., which is now allied to the Darracq undertakings.

far from being a disadvantage, is, within limits, rather a tribute to its shock-absorbing qualities. The heat within the tyre is not mainly generated by the actual friction with the road-surface, which accounts for a relatively small proportion; what does cause heating is the constant flexion and recovery of the tyre walls in their work of absorbing the shocks due to road inequalities. If the tyre did not possess those essential qualities of shock-absorption there would be very little internal heating; but, of course, the car would be very much more uncomfortable to ride in. The nearer a tyre approaches to the solid, the less heat there will be generated.

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CAR PRODUCTION ON A GREAT SCALE: SIZAIRE-BERWICK CHASSIS IN THE CHASSIS-ERECTING SHOP OF MESSRS. F. W. BERWICK.

The photograph shows the chassis-erecting shop at the works of F. W. Berwick and Co., Ltd., Park Royal, N.W.10, with a number of Sizaire-Berwick chassis before being passed to the coachbuilding department.

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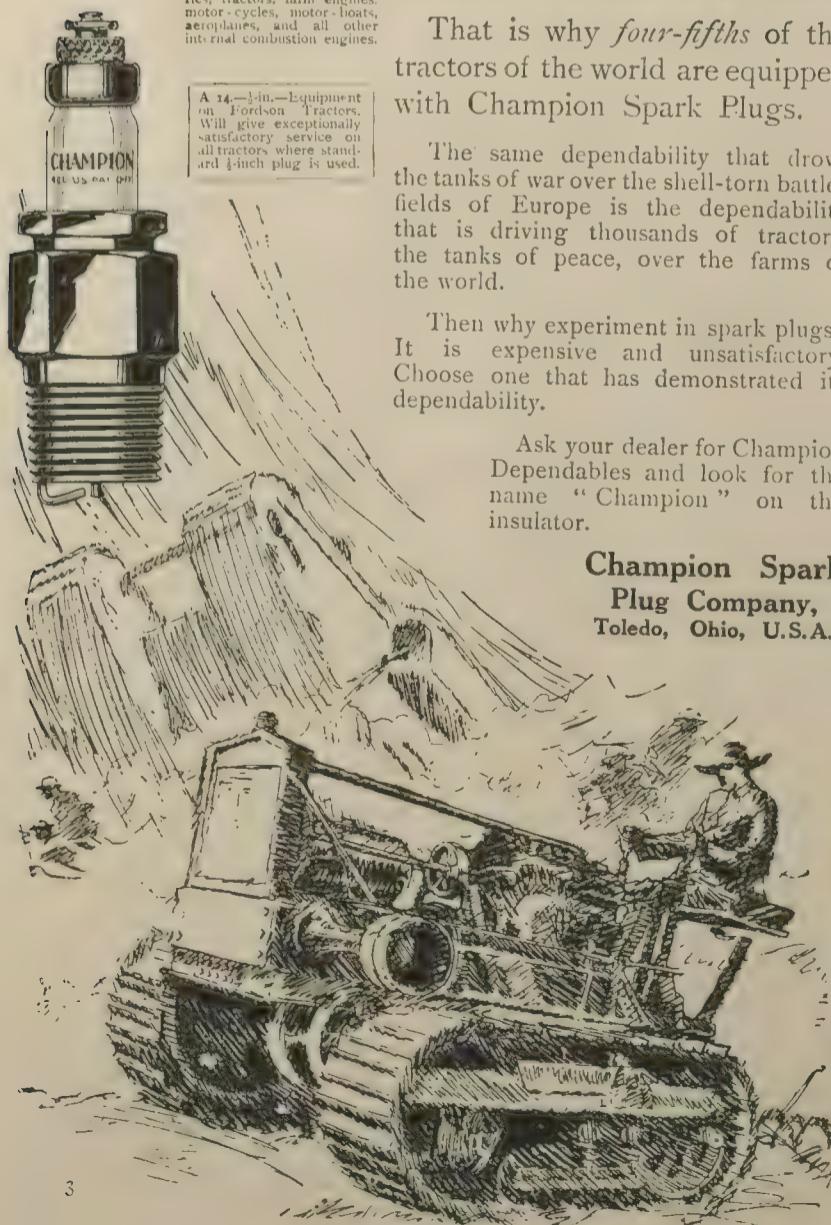
That is why *four-fifths* of the tractors of the world are equipped with Champion Spark Plugs.

The same dependability that drove the tanks of war over the shell-torn battle-fields of Europe is the dependability that is driving thousands of tractors, the tanks of peace, over the farms of the world.

Then why experiment in spark plugs? It is expensive and unsatisfactory. Choose one that has demonstrated its dependability.

Ask your dealer for Champion Dependables and look for the name "Champion" on the insulator.

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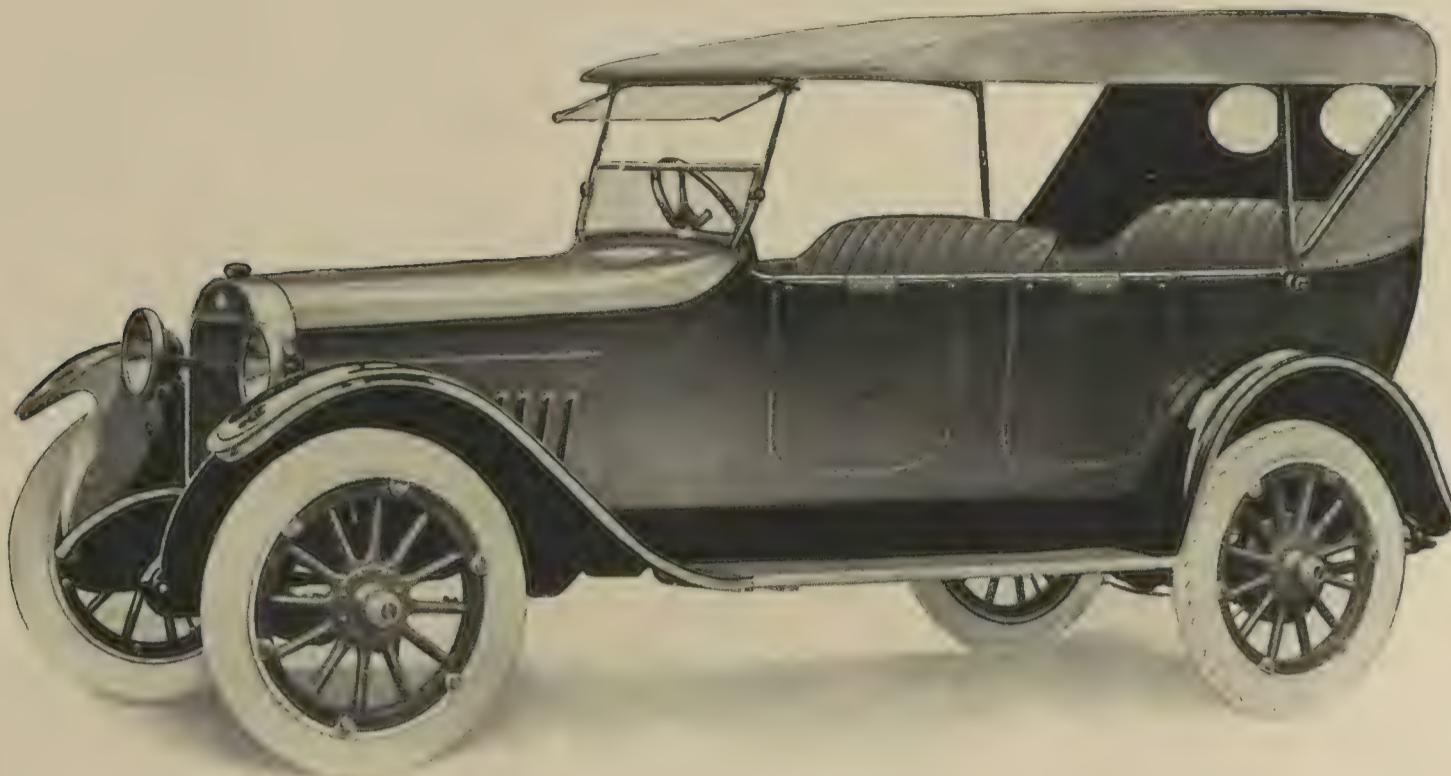
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O A K L A N D

Continued. of two different courses. The one is to be content with a very small profit in preference to over-production. The other is to limit output. Whatever the explanations put forward, I do not think it is generally true that we have reached a stage at which price-reductions can properly be ascribed to the lessened costs of production due to lower prices of material or labour. Therefore, the governing factor in the recent reductions may very properly be ascribed to increased production and corresponding reductions in overhead charges per car. If trade had remained buoyant, this would have been a very hopeful sign for the future; but the trouble is that it has suddenly entered upon a period of acute depression. As to the future, therefore, it seems to be obvious that outputs must actually be decreased in consequence of smaller demands for cars, and that prices must inevitably show a tendency to rise.

The Fear of Dumping. Some profess to view the drop in American prices with misgiving, and prophesy a campaign of dumping by the Transatlantic manufacturer. I do not think there is any fear as to that. The fact of the matter is, that the American factories are over-producing cars at a rate which is making it impossible to sell them in the home market at a profit. As I have said before, that market is at saturation point. If they cannot sell at a profit in their own country, it is difficult to see how they are to "dump" here, faced as they are by high freights and insurance charges and the heavy burden of a 33 1/3 per cent. import duty. It might be a different story if they were making high profits in America and had a surplus

of output to spare for a "dump." The whole essence of dumping lies in the ability to cover production costs and profit on home sales. Unless that can be done, there is nothing in trying to under-sell the native manufacturer in his own market. The conditions do not exist at the moment, and I take it the American motor-car manufacturer has far too much business sense to try to sell his cars here at a loss just for the satisfaction of keeping his factories working.

Apart altogether from these questions, I do not think we have anything to fear from American competition in the home market if and when the workmen in our own factories awake to the seriousness of the situation brought about by ca' canny, which is nothing but another name for shirking. If we could get individual output back to pre-war level, the British motor industry could well hold its own—not only in the home market, but in those over-seas. Everything in the future depends on that. Unless the realisation comes very soon it may be too late to recover the ground we are losing every day as a result of short-sightedness. In this connection it may be remarked that a German car of 15·9 h.p., well known here before the war, is to make an immediate reappearance at a price of £460! W. W.

An honour which has not been conferred for fifty-eight years has fallen to Mr. Thomas Adolphus Bullock, F.R.G.S., who has been elected Worshipful Master of the Worshipful Company of Clockmakers for the second time in succession, in recognition of his exceptional services.

THE PLAYHOUSES.

"PRISCILLA AND THE PROFLIGATE" AT THE DUKE OF YORK'S.

"PRISCILLA and the Profligate" sounds exciting as the title of a play, but it is a misnomer, at least in its second half, as applied to the piece with which Miss Iris Hoey has started management at the Duke of York's. Far from being a profligate, the hero of Miss Laura Wildig's story proves himself the craziest of Quixotes. Jilted by an actress, he marries in pique his school-girl ward, but he does his best to lose his life in order that she may be free and succeed to his fortune. When death refuses to come at his call, he plans elopement with the actress he now no longer loves, so that another way may be found for Priscilla to be rid of her embarrassing husband. He is counting, however, without his Priscilla; she is determined to keep the husband who does not recognise her, and to be compromised with him in some way or other. Is it conceivable that a man would fail to know his own wife after six years' absence? Miss Wildig's scheme makes a variety of demands on our credulity. Its only justification is the fact that it gives a comedy actress of temperament the opportunity of showing what she can do with that time-honoured situation of artificial comedy in which a wife in masquerade exercises her fascinations on a husband who is in the dark as to her identity. Miss Hoey does her best with poor material, and obtains support from Mr. Frank Denton, who, as the hero's excitable and fatuous friend, brings off something like a *tour de force* of acting.



WHEN you light a 'Meriel,' let the smoke trickle away: lean back and thoroughly enjoy the exquisite flavour of this entrancing cigar; you are enjoying one of the greatest pleasures in the world, and at the same time your conscience is clear—you are not being extravagant, for Imperiales de Rothschild Cigars cost but 1/- each. They are made of superb Havana Tobacco, wrapped in an exquisite Sumatra cover, and equal a 4/- imported cigar. Prove it, if you please. If your Tobacconist will not supply, send 50/- for a 50 box.

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SINCE the war the economic advantages of the standard-production system have been applied even to the manufacture of best-class cars, and by no company more successfully than by Vauxhall Motors Limited, who could start on the basis of four years' war-time car-building experience. The result is that at £1050 for the chassis and £1450 for the complete car the 25-h.p. Vauxhall is the best value obtainable in high-grade motor vehicles.

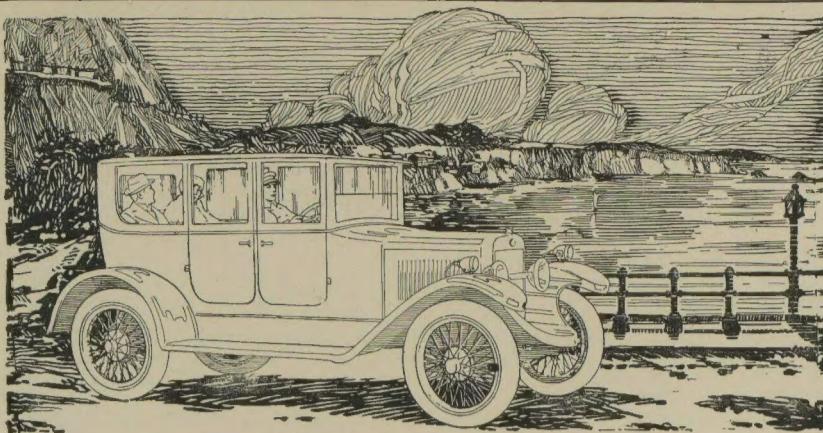
IMPORTANT.—The Vauxhall Company does not bring out "new models" at fixed periods. Improvements are made continuously. The cars now being delivered do not differ from those which will be exhibited at the Olympia Motor Show. Price and pattern will be the same then as now. The new prices will indeed apply throughout to the 1921 seasonal output if there should be no serious hindrance to production.

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Every detail of the Overland's construction makes for upkeep economy. One lubricating system (in which no pump is used) and one kind of oil supply engine, clutch, gear-box and universal joint. Oil consumption is no more than one gallon to every thousand miles.

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You can rightly expect years of service from the Overland. Even the tyres last from 8,000 to 10,000 miles.

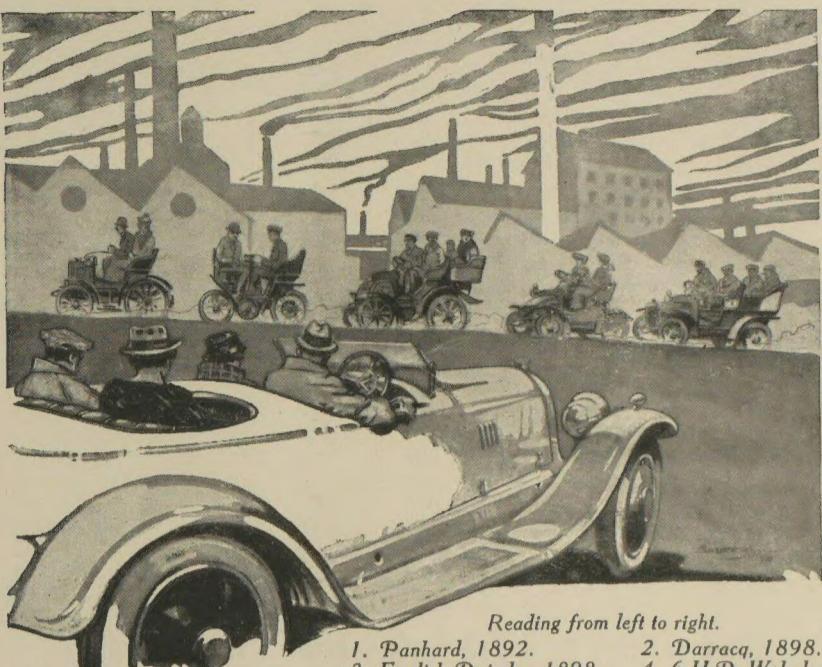
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191 Overlands in a country-wide test averaged 30½ miles per gallon.

The increase of 7d. per gallon of petrol costs the average Overland owner less than one farthing per mile extra.

The price of the Touring Car or Roadster with complete equipment is £495. Sedan, £750. Coupe, £700. An interesting catalogue will be mailed on request. Distributors in all principal cities of the world.

Overland
RIGHT-HAND STEERING



Reading from left to right.

1. Panhard, 1892. 2. Darracq, 1898.
3. English Daimler, 1898. 4. 6 H.P. Wolseley.
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ALL Tobacconists
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St. James's 12

ADVENTURES OF A CHEECHAKO.

MRS. CHARLOTTE CAMERON will not be the last "Cheechako," the last tenderfoot, to visit Alaska and Yukon; which is as she would have it, for it is evident that she regards herself as one sent to blaze the trail for the many. Her journeys from Vancouver, along the shores of South-eastern Alaska to Skagway, over the White Pass to Dawson, then over two thousand miles on the Yukon, five hundred down the Tanana to Fairbanks, across the Bering Sea, and so to Nome, and back home again—some twenty thousand miles in all—was not without its difficulties, though minus any considerable dangers; but it was very much worth while. The inconveniences of it might deter the chicken-hearted, but none others. The mosquitoes of some parts were a trial which heavy veils and gloves alone could combat, monsters of iniquity to whom the Venetian brand are amateurs; on occasion, there were hotels only described as such by the highly imaginative, but there was splendid hospitality in the majority; great natural beauty might be preceded by dull patches, but there was very much that was wonderful. There was fascination, too, in the contrasts; in the pioneers, the "sourdoughs" and their descendants,

and in the natives; in the towns, which were once the centres of great gold "strikes" and are now deserted and in decay, in the "mushrooms" that are still thriving; in the cities and towns, whose prosperity and progress will last and increase immeasurably, especially if their constant prayer for better transport be heard and heeded by those in the "outside." And, better still, there were great tales to hear, of the first-comers and of the bad men; of totems and their meaning; of big figures of the past and the present; of the vastly differing conditions of life in the 'nineties and now; of folk-lore and of hunting; of the "huskies," and of the hunters—tales that lose nothing of their significance though Alaska and the Yukon are now linked with the rest of the world by wireless, and know electric light, telephones—and, of course, the "Pictures"—as familiar things. Indeed, they gain from the few years that divide the lurid days of the "rushes" from the present year of grace. After all, it was but a short time ago, as such things are reckoned, that "Soapy" Sam and his gang held Skagway and its district in terror, and saw to it that anyone arriving there in funds was escorted to the Information Bureau, and there knocked on the head and robbed; when "it was no uncommon thing for a man to

come to and find himself among a heap of senseless men!" Needless to say, Mrs. Cameron, practised traveller and observer that she is, missed nothing. "A Cheechako in Alaska and Yukon" (T. Fisher Unwin, 25s.) will be immensely popular, and deservedly. No detail worth noting goes without its record.

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SKI-ING, SKATING, CURLING, &c.
5, Endsleigh Gardens, London, N.W.1.A Biscuit that
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in Cases of DIABETES

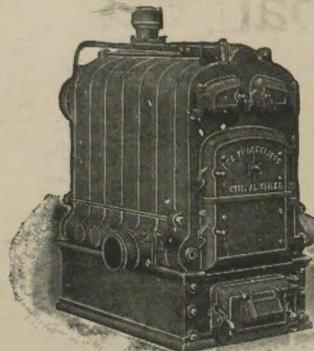
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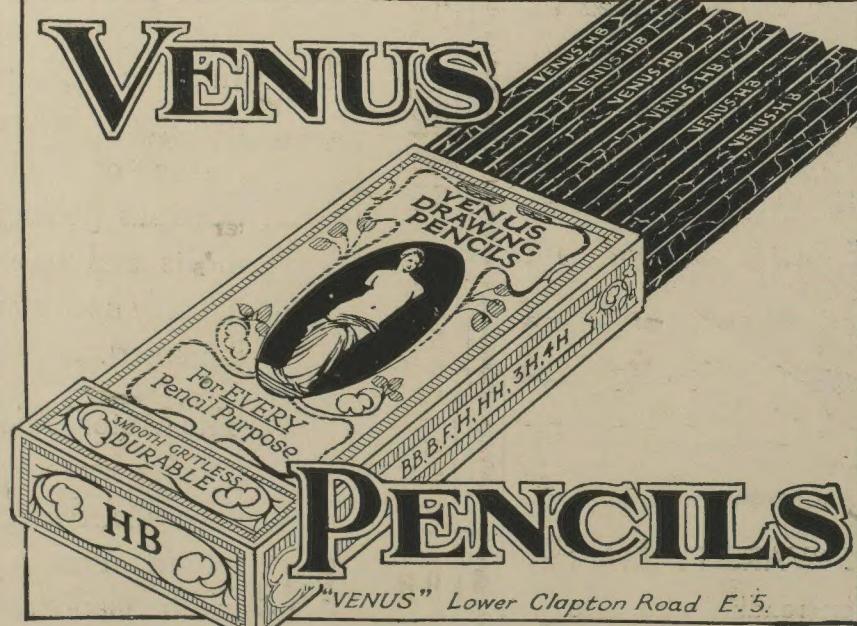
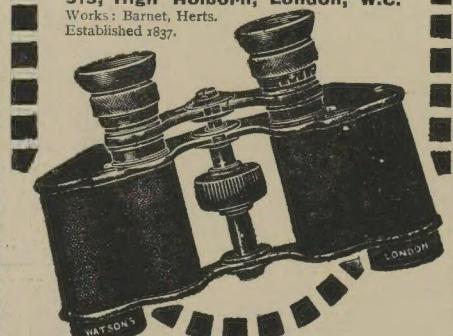
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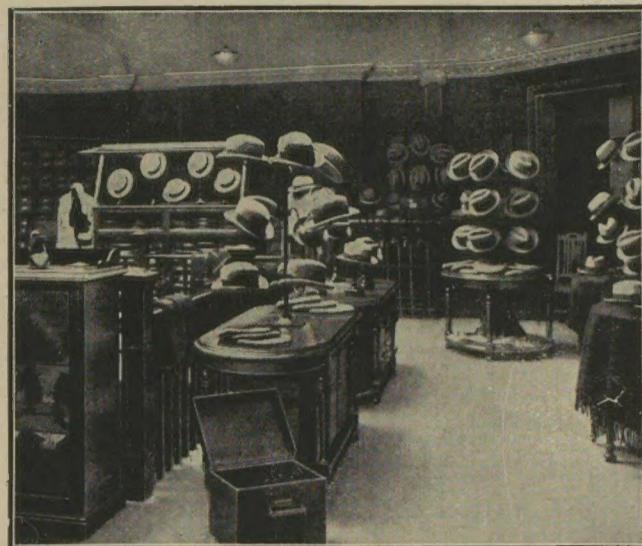


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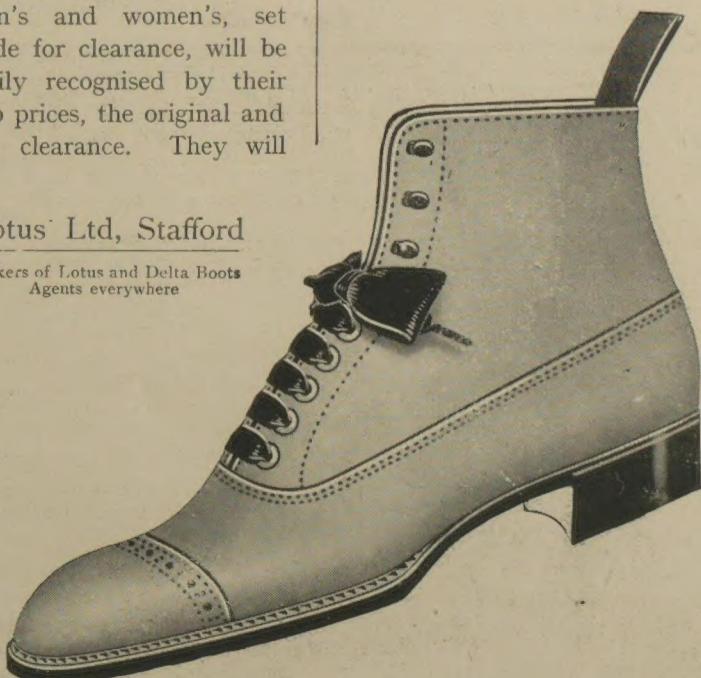
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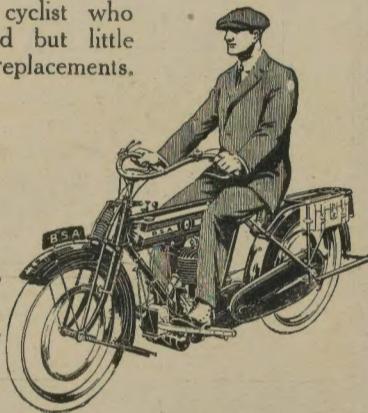
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